

PROCEEDINGS OF THE THIRD ANNUAL MEETING
OF THE
NATIONAL
ASSOCIATION OF ELOCUTIONISTS

HELD AT DREXEL INSTITUTE, PHILADELPHIA
JUNE 25 TO 30, 1894

OFFICIAL REPORT

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CONSTITUTION.

1. *Name*.—This body shall be called the National Association of Elocutionists.

2. *Object*.—To promote vocal culture and dramatic expression, and to unite the members of the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship by means of correspondence, conventions, and exchange of publications.

3. *Membership*.—Any teacher of voice-culture for speech or dramatic expression, public reader, author or publisher of works on elocution, may, on nomination by Directors and annual payment of \$3, be elected a member and entitled to the privilege of active membership, including the published annual proceedings of the body. Associate members, not designated above, may be elected upon nomination and the payment of \$3. They shall not be entitled to vote or hold office, but shall enjoy the other privileges of membership. Persons of eminence in the profession, or such as may have rendered conspicuous service to the institution, may be elected to honorary membership.

4. *Officers*.—There shall be annually chosen a President, two Vice-Presidents, a Secretary, and a Treasurer, whose duties shall be those ordinarily devolving upon such officers. There shall also be a Board of twenty-one Directors, divided into three classes: Committee of Ways and Means, Literary Committee, and Board of Trustees. The seven persons receiving the highest number of votes shall be elected for three years, the seven receiving the next highest number shall be elected for two years, and the next seven for one year. The officers first named shall be ex-officio members of the Board of Directors. Seven directors shall be elected annually to fill places of the seven retiring.

5. *Meetings*.—The annual meeting of the Association shall be held at such time and place as the Directors may suggest and the Association determine.

6. *Sections*.—The Association may, during the year, organize itself into sections, each appointing its own chairman, and each being responsible for papers and reports in its special department of study, which documents shall be forwarded to the Directors.

7. *Alterations*.—Alterations of this Constitution may be made by a vote of two-thirds of the members present at any annual meeting, provided that three months' notice of the same shall have been given by the Directors in writing.

8. *Notice of Alteration.*—Any and all notices of alterations of, or amendments to, the Constitution, duly announced in *Werner's Magazine* during the year, shall be deemed lawful notice to each and every member of the Association; said alteration or amendment shall be open to discussion and acceptance or rejection at the coming Convention, as provided in Article 7 of the Constitution. Such notification shall be duly signed by the Chairman and Board of Directors.

BY-LAWS.

1. *Rules of Order.*—Rules of order shall be those governing all deliberative assemblies, Robert's "Rules of Order" being the standard of authority in cases of doubt.

2. *Quorum.*—Seven shall constitute a quorum in the Board of Directors.

3. *Elections.*—A majority vote of the members present at a regular meeting shall decide the question of the reception or the rejection of new members. Unless a ballot is called for, all elections shall be by acclamation. Not more than three honorary members shall be elected in one year.

4. *Committees.*—The Committee on Ways and Means shall consider and report to the Directors the time, place, and arrangements for each annual meeting, subject to the approval of the Association. The Literary Committee shall be responsible for the literary, scientific and artistic features of the annual meeting, and shall report the same to the Board. The Trustees shall have control of the property of the Association, books, manuscripts, or works of art. They shall be responsible for the custody of revenue of the Association, whether from donations, bequests, members' fees, investments, or from other sources.

5. *Absent Members.*—Members detained from attending the annual meeting shall notify the Secretary.

6. *Advertising.*—No person, whether a member of the Association or not, shall be allowed to advertise in any manner in the rooms of the Convention any publication, composition, device, school, or invention of any sort, whether by free distribution, by circulars, or orally.

7. *Modification or Suspension of By-Laws.*—The above provisions shall be modified or suspended only by a two-thirds vote at regular meetings.

8. A quorum of this Association for business purposes shall be thirty-five members.

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President, F. F. MACKAY, Broadway Theater Building, New York City.
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¹ The capitals L, T, and W, signify that the director after whose name they appear, is a member of the Literary Committee, the Ways and Means Committee, or the Board of Trustees, as the case may be.

WERNER'S MAGAZINE,

108 E. 16th street, New York City, - - - Official Organ.

NATIONAL ASSOCIATION OF ELOCUTIONISTS.

PRAYER.

The Convention having been called to order by President Mackay, prayer was offered by the Rt. Rev. O. W. Whitaker, D. D.

ADDRESS OF WELCOME.

DR. EDWARD BROOKS.

Mr. Chairman, Ladies and Gentlemen: It affords me great pleasure this afternoon to stand here as the representative of the teachers and friends of education and liberal culture in Philadelphia to address a few words of welcome to the members of this convention. I take great pleasure in saying these few words on account of my high appreciation of the art which this body of teachers represents. All of man's works have been popularly classified under two general heads, namely, the sciences and the arts. Science is that which investigates facts and phenomena and endeavors to find the laws and principles which govern these facts. Its grand object is to ascertain that which is true. Art is the expression of man's thoughts, emotions, opinions and sentiments. Every art is based on science, and scientific principles underlie and give life and shape and power to every art. This general proposition is no less true with respect to the art which you represent than with respect to any of the other arts, such as we may see represented in this building this afternoon.

The arts also have been popularly divided into two general classes known as the useful arts and the belles-lettres, or the fine arts; the former being based on the idea of utility and the latter embodying and seeking enjoyment in the idea of beauty. Some of the arts are mainly useful arts; others are merely belles-lettres or fine arts. The art which you represent, I think, belongs to both of these classes. Elocution is an art of great utility and at

the same time it is an art of high beauty. As a useful art its application is found wherever human thought is to be influenced, human purpose to be directed, or the human will to be directed or repressed. We find it in the forum, in the court room, and in the pulpit.

It has been said that the art of elocution is not as useful today, or has not the same place in human affairs that it had in earlier days. It is said that men are not moved by the human voice, by human passion and by human accent, as they were in the earlier days of the republic, or in the ages gone by; but I doubt this assertion. I believe that the art of elocution is as useful today in influencing human thought and conduct as it ever was. It is not that the power of elocution has in any way waned, but merely that it has another direction. It is the manner and not the thing itself which is changed.

At one time the great lawyer was influential by a stilted, mechanical, artificial, spread-eagle style of delivery. This has passed away, and the skillful lawyer today has a less turgid, less stilted, less exaggerated form of expression; but juries and judges are moved today on the same principles of human nature and of artistic delivery that they ever were. The man who succeeds the best today at the bar is the man who understands the secret underlying principles of influential delivery and can employ them in the practice of his profession. I instance one, who was formerly of your number, and who a few years ago, and only a few years ago, abandoned his position as a teacher of the art of elocution for the court room, and there is no example in the city of Philadelphia of one who has risen so rapidly in his profession as the one to whom I refer, and whose name you would all recognize were it mentioned. The art of elocution is especially valuable to the preacher. So long as men have faith in the supernatural, in God, in the Bible, in immortality and in Heaven, so long as the faith of mankind shall endure, there is a place for the highest culture of artistic manner, of facial expression, of beautiful and artistic delivery in the sacred pulpit that deals with the sublimest truths that the human soul has ever conceived or which have ever touched human sympathies. We shall always have the great orators of the pulpit, we shall always have great orators in our halls of Congress; and the great orator is the one who knows

consciously or unconsciously how to apply the principles of the useful and beautiful art of which you are the representatives.

But I appreciate your art, not merely for its utility, but on account of its beauty; and I place it among the most beautiful of the fine arts. Were there no utility directly in the art of elocution, I would use what little influence I possess for its culture and development, and for the success of the teachers and schools that teach elocution. We have the art of sculpture, yet it is but cold marble and does not touch the heart deeply. We have the art of painting which touches the sensibilities, and we have the art of music that thrills us more deeply than either sculpture or painting. We have the art of poetry in which the finest, most beautiful and sublimest thoughts of the human soul are crystallized and embodied; but the art of the elocutionist is higher and touches the human heart more profoundly than any of these. The great orator can move human thought and human purpose and human will and human passion as the statue never can, as a painting never can, and as poetry itself never can. In fact the most beautiful poem lies upon the printed page like a dead, cold statue; it is only the living voice that can put life and a throbbing heart and beating pulse into that dead form and give it life and power. It is said of some New England poet that attending an association of elocutionists one evening, he listened to the recitation of one of his poems, and when the meeting closed, he went to the reciter and said with moistened eye, "I wish to thank you for the revelation of beauty and power in the poem which I wrote that never appeared to me before."

I place elocution as an art along side of any of the fine arts that are so popular throughout this country and the world. I value elocution for its social culture and as a social attraction. You know when we meet to pass the evening the one who can play the piano is called on for a piece of music, the one who can sing charms the association of friends; why should not one who can recite be called upon as well as one who can play or sing? I enjoy more one who can take some beautiful poem, or interesting narrative, and with grace of posture and finish of gesture and rich tone of voice breathe into it the sympathy of the human heart. To me elocution is as beautiful an art as either playing or singing.

It is on account of this valuation of your art, the art which you represent, both for its utility and beauty, that I am glad to have an opportunity of speaking these words of welcome to you this afternoon.

I am also pleased to extend this welcome on account of the fact that the city which you honor with your presence today is noted for its interest in elocution. The air of Philadelphia is tremulous with the memories of voices of the past, and with voices of the teachers and elocutionists of the present, and it is exceedingly fitting in my opinion that you have chosen this city for your conference. The most distinguished work on elocution written since the days of the early writers of Greece and Rome, I may say since the days of Quintilian, was written by a Philadelphian, Dr. Benjamin Rush. I believe that his work on the "Philosophy of the Human Voice" contains more that is original on the subject of elocution than any work ever written upon that topic.

Here have been eminent teachers, many of whom I could name. One of the most distinguished was a Mr. White, the teacher of Forrest, of Booth, and of the elder Murdoch, and also some of the most eminent orators Philadelphia has produced. Here, too, was born that great representative of dramatic art, Mr. Forrest. Here he was trained, here he achieved his great fame and became at last a most distinguished representative of the dramatic art. Here too lived the elder Murdoch whose genius and industry enabled him to rise to the highest position in his profession, and who subsequently distinguished himself as a reader and teacher of elocution. Here also have been established schools of elocution of national reputation. Among these I may mention the National School of Oratory whose influence, whatever may be said of the respective merits of other schools, has been widespread and beneficent. We have in different parts of this city many excellent schools of oratory and elocution worthy of highest appreciation:—indeed Philadelphia is sprinkled all over with schools and with gifted teachers of the art which is represented here this afternoon. So I welcome you to a city which is full of interest in this work in which you are engaged.

With these words of welcome may I close with another thought? We wish to express our gratitude to you that you

have selected Philadelphia and honored her with this meeting. Whatever you may do here, whatever influences you may carry away with you, one thing I can assure you of, and that is that you will leave behind you as a result of this meeting and convention of gifted men and women, an inspiration and an influence to lift us even higher in the artistic work we are endeavoring to do.

I wish you a happy gathering. I extend to you a warm welcome typified by the atmosphere with which, may I say we have been blessed, in the last few days? I trust that the meeting will be satisfactory to you, and that you will go to the respective places of your labor with an uplift of interest that will do much to advance this high art of artistic expression to mold human thought and lift the world to a higher plane of humanity and Christianity.

THE PRESIDENT'S OPENING ADDRESS.

F. F. MACKAY.

Ladies and Gentlemen, Fellow associates of the National Association of Elocutionists: We are the third time assembled in convention for mutual instruction, and to consider ways and means for the development of our science, and the improvement of our art.

Everything that pertains to your business relations as an organization shall be left to your Board of Directors, which has the right to formulate and to promulgate the necessary rules and regulations for the control of your action as associates, and I shall devote this, my third and last effort before you as your presiding officer, to a consideration of the object for which you are avowedly organized, viz: "to promote vocal culture and dramatic expression, and to unite the fraternity of readers and teachers of elocution and oratory in closer professional and personal relationship, by means of correspondence, conventions, and exchange of publications."

I believe in the object of this organization; and I believe in all the enumerated branches of this object, but I hold that just as discipline is an absolutely necessary factor in the development of the broadest, deepest, highest mentality, so is the division of labor

into branches an absolute necessity, if we would attain to any degree of perfection in the science and practice of any art.

I took the occasion offered by my position last year to declare my preference for the word "Elocution" as being suited better than the word "Expression" to define our field of labor. My objection to the word expression was and is that the word includes too much; and now I would respectfully suggest to you a division of the field of labor covered by the word elocution. I do this because I believe, through observations made, here and elsewhere, that in the second value of elocution—its application to reading and recitation—there is an abundance of work for all the capable elocutionists of our country. That part of elocution that pertains to the accumulating of facts, and the generating of fancies, is the outcome of hereditaments in mental force, and the breadth and suppleness of imagination. The verbal means of conveyance of these facts and fancies to other minds is taught in schools, colleges and universities throughout the country. The power of the human voice to convert mental conceptions into vocal pictures, concentrated and condensed by pose and gesture, is taught nowhere but by the elocutionist.

That the tones of the voice, the gestures and poses of the body do give off the auricular and ocular signs of the speaker's thoughts and sensations, is generally admitted; and I am thoroughly convinced that the teaching of these auricular and ocular signs of thought and sensation is, at the present time, the most advantageous field of labor for both pupil and teacher in the science and art of elocution.

I know I am talking to a broad-minded and enthusiastic class of men and women, and the presentation I am now making of the subject may to them appear a very narrow and contracted view of our field of labor. But, if for a moment you will reflect, perhaps you will agree with me that this is an age of specialists and specialties; and that nearly all the great strides both in physical and mental progress during the last fifty years have been the result of the special applications of mental force in the line of the manufacturer or the discoverer.

I am impressed to these remarks by a review of our last year's work in convention. I came to the convention last year to learn something of the art of vocal picture making. I listened to essays

on the history of art — essays laudatory of the art and the nobility of the profession of the elocutionist. I listened to rhetorical essays on rhetoric. I listened to the analysis of grammar and rhetoric. I listened to the reason why certain grammatical and rhetorical forms were used. But I heard very little of the analysis of vocal picture-making, which is the result of that part of elocution to which we are professedly giving most attention.

I find that nearly every consideration of our subject seemed to be a passport from zenith to nadir, from point to unlimited space, from present moment to limitless eternity, and from the finite to the infinite *vacuum*, described as infinite hunger. I am of the opinion that this infinite vacuum is away beyond the regions of the necessities of elocution, and I would most respectfully advise that we once more get back to earth and feed upon the simplicity of our art.

I shall not recommend any man's system of study to this body of teachers; for I took occasion last year to say that the man or woman who is competent to teach the science and art of elocution has already studied formulas enough to enable him or her to go to nature for a verification of the acquired theories. But I do wish to call attention and to ask for an earnest consideration and a faithful, candid, and unprejudiced discussion of the truth and utility of the so-called Delsarte system, in its application to the elocution of the English language.

Lest some here should take exception to the phrase that I have just used, "so-called Delsarte system," I will quote briefly from a letter written by Mrs. Steele Mackaye, and published in *Werner's Voice Magazine* for the month of July, 1892. And so that we may have Mr. Steele Mackaye himself as authority for the several statements to be presented, I will begin my quotation with the last sentence of the letter in which Mrs. Steele Mackaye says:

"In deference to the appeals of those most near to him, he has at last consented to let others, who know the truth, endeavor to dissipate the erroneous impressions created by misrepresentation, and I have therefore gladly accepted his tardy permission to make this plain statement of the truth, as known to me and to others who have followed his teachings from first to last. . . . Delsarte never taught gymnastics. The whole system of æsthetic or harmonic gymnastics is, from the first word to the last, entirely

of Mr. Mackaye's invention. Delsarte did indeed teach a series of gestures which were very beautiful and expressive in character, but exceedingly intricate and difficult of imitation. Many of his pupils devoted years to their mastery, and yet failed to completely understand their subtleties. . . .

I well remember one occasion, when after the *Cours* was over, Delsarte led Mr. Mackaye and me to the tall *Armoire* standing against the wall, and opening the door showed us the piles of papers which filled the shelves. Putting his hand affectionately upon my husband's shoulder he said: "This is your inheritance. All this is to be yours." Death however came suddenly and no provision was made. Mr. Mackaye was most anxious to obtain possession of the papers, and as Mr. Alger was then in France—having reached Paris very shortly after Delsarte's death—he very gladly accepted his assistance in securing them. Mr. Alger finding that Madam Delsarte was willing to dispose of her husband's papers, made arrangements through Monsieur Gustave Delsarte to purchase the whole of Delsarte's manuscripts for Mr. Mackaye. But in the meantime Mr. Mackaye had communicated with his father, who was at that time in Paris, telling him of his desire to secure the manuscripts, and Colonel Mackaye, glad to please his son, bought the papers, paying for them to Madame Delsarte the sum of five thousand francs (\$1,000).

In due time the box containing them arrived, and was in the hands of impatient friends. The size of the box gave the first pang of disappointment to Mackaye. . . . But his disappointment was changed to dismay, when, on opening the box, he found it filled with a mass of mere notes, out of which, at first search, it was impossible to find any coherent connection upon any subject. The labor of developing out of this mass of notes a work worthy of Delsarte, is one which Mr. Mackaye has undertaken. . . . Mr. Mackaye will endeavor to demonstrate clearly the nature and value of Delsarte's contributions to the science and philosophy of expression and worthily present the course of which he is today the chief and most responsible representative.

This book will be followed by the publication of the work containing Mr. Mackaye's own distinct contributions to the same science and philosophy. . . . Meantime just men and women will, I am sure, suspend their judgment concerning the character

of Delsarte's system and its relation to the philosophy of psychologic gymnastics, which Delsarte's teachings led Mr. Mackaye to discover and evolve. . . . Many of Mr. Mackaye's notes, however, have been published without his knowledge or consent. . . . As these notes were not arranged for publication, and as these exercises were always given to meet the special requirements of the pupil, it naturally follows that only in rare cases, even in the direct copies from his manuscript, is there given an arrangement of the exercises of which Mr. Mackaye could approve, while in the perversions and exaggerations so frequently met with, not only is the true meaning and value of the exercises wholly lost, but the result of following out the directions would be in many instances positively harmful.

In view of such facts as these, it is perhaps well to repeat what has already been said: That one and all of the publications which contain Mr. Mackaye's notes, have been used without either his authorization or knowledge, and that therefore he can never be responsible either for the ridicule they bring upon the cause, nor the injury they may do the individual."

Now let us review the statements presented in this letter, and find a true value for their bearing upon our study—the science and art of elocution.

This letter was written by Mrs. Steele Mackaye, the wife and associate of his life while a student under Delsarte, and it was written with his full knowledge and consent—Proof: the letter asserts within itself that it was written with his permission, and although Mr. Mackaye lived through more than a year and a half after its publication, he has never contradicted its statements.

From this letter we learn that Delsarte never published a system of vocal expression, nor a system of expressive gesticulation. We also learn that Delsarte did not by any testamentary devise, or other method, bequeath nor give his work to Steele Mackaye, but that through the agency of Mr. Mackaye's father the manuscripts left on this subject by Delsarte, were purchased for the sum of one thousand dollars. And we further learn that the arrival of these manuscripts in this country, produced only "disappointment"—even "dismay"—for says the writer, it was a "mass of mere notes out of which, at first search, it was impossible to find any coherent connection upon any subject. And two

experts in rhetoric and elocution "examined the papers with the same result of deep disappointment."

Where are the manuscripts Delsarte left on the subject before us? "Madam Arnaud in her book on Delsarte writes" says Mrs. Mackaye—"I hope these works (of Delsarte) may yet be recovered entire, and given to the public. Many of these papers were entrusted by the family to a former pupil of Delsarte, who took them to America."

From this statement of Madam Arnaud, it must appear that the Delsarte disciples in France have not these manuscripts, and from Mrs. Mackaye's statement, it is plain that Mr. Mackaye had them not, having recovered only a mass of incoherent notes that at their receipt produced only disappointment and dismay.

Where are these manuscripts for which Mr. Steele Mackaye paid five thousand francs, or one thousand dollars? It is now twenty-three years since Delsarte died, and with this financial investment, and the "love-work of his life" involved in their discovery, he has not been able to find them. Nor has he been able to give to his pupils, from the notes in his possession, any instruction for the promulgation of which he was willing to be held responsible—Proof: "That one and all of the publications which contain Mr. Mackaye's notes have been used without his authorization or knowledge, and that therefore he can never be held responsible either for the ridicule they bring upon the cause, nor for the injury they do to the individual."

Why disclaim the responsibility of a truth, whether published with, or without the teacher's consent? Truth is a simple primitive principle in nature, unchangeable and everlasting. It makes no difference whether it is discovered by John Smith, or John Brown—truth is always a good thing to know.

Now what is the truth regarding the so-called Delsarte system and its relation to ourselves, as a body of students of the science and the art of elocution, as it may be deduced from the statement of the foregoing letter written by Mrs. Mackaye, and authorized by Steele Mackaye himself, of whom Mr. Alger of Boston says: "Delsarte never communicated his philosophy to any one but Mackaye." "Delsarte died without publishing anything," says Mr. Alger; and that he left nothing in form to be published is apparent from the statements of Mrs. Mackaye, that when the

box of manuscripts was received, it was found to contain only "chips from the workshop, divided into the minutest fragments," the examination of which produced only deep disappointment.

Did Mackaye publish Delsarte's philosophy? From the statement of Mrs. Mackaye we learn that he not only did not publish Delsarte's system, but denies a value to, and warns against the danger of any of the so-called Delsarte publications.

So far then we have nothing directly from Delsarte, and nothing indirectly for which the only man to whom he ever communicated his philosophy was willing to be responsible for as a disciple of Delsarte.

What is the Delsarte philosophy? The Rev. Wm. R. Alger, of Boston, in our last year's Convention, answered that question thus:—It is simply an æsthetic translation of the scholastic philosophy; and the scholastic is the Greek philosophy immeasurably enlarged by the influx and development of Christian revelation. Now Delsarte translated, in the most compact and precise manner, the metaphysics of the scholastic philosophy into æsthetics. And it is something as high as the zenith, as deep as the nadir, and as boundless as immensity. It begins with God, it descends to nothing, and turns and reascends to God, and it interprets that which lies between. "That is the Delsarte philosophy." How many elocutionists are prepared to teach it?

Mr. Alger further adds: "I will give you in a very simple and compact form, a complete definition of what the Delsarte system is. The Delsarte system is a careful analysis of the facts of human nature, and experience generalized into laws which dominate those facts, and applied in a system of practical rules for the perfecting of the human instrument physically, so that our experience may be raised to the highest possible degree of variety, fullness and harmony. That is the Delsarte system."

Mr. Alger then asks: "Who is there that is competent to go inside of that and take out the constituent elements and set them forth?" And he answers: "No one but Steele Mackaye." Steele Mackaye never did set them forth, and Steele Mackaye is gone forever from this field of labor. Where then is the Delsarte philosophy and the Delsarte system; and what is the value of the so-called Delsarte system?

Another essayist before our Convention says: "Let us see

what Delsarte's conception of art was ; for upon that conception rests his whole system of expression." In the address before referred to (his address before the Philotechnic Society of Paris) he says : " Science is the possession of a criterion of examination against which no fact protests. Art is the generalization and application of it. Art is at once the knowledge, the possession, and the free direction of the agents by virtue of which are revealed life, mind and soul. It is the application knowingly appropriated of the sign to the thing ; an application, the triple object of which is to move, to convince and to persuade. Art is not, as is said, an imitation of nature. It elevates in idealizing her. It is the synthetic effort of the scattered beauties of nature to a superior and definite type. It is a work of love wherein shines the Beautiful, the True and the Good. Art, finally, is the "search for the eternal type." The Essayist says : "No human tongue could more clearly enunciate these actual principles of antique art."

Would it not be better, in presenting two such important subjects as science and art, to quote Delsarte's original language first, and then make the translation ? It is sometimes said that the translators do not present the full intention of the original author.

If Francois Delsarte framed the two definitions above quoted, then there is not shown in his work that precision that one has a right to expect from a philosopher whose words are quoted as the standard of all that is excellent in science and art of Elocution, for both definitions are redundant in words, and obscure in their meaning, as thus—the definition of science says : " Science is the possession of a criterion." I submit that science is not the possession of a criterion. Science is a criterion. I shall further assert that science is not a criterion of examination, but a criterion with which to compare. And I most respectfully submit that no criterion nor standard with which to compare the new discovered phenomena of nature, has yet been discovered "against which no fact protests." Here is the gateway in the definition that lets us out into the broad domain of unknown quantities. All the phenomena of nature are not yet known, and in all sciences and arts from the beginning of science and art till the present time, standards and criteria have been con-

tinually varying. What makes the standard or criteria vary? Because some newly discovered phenomenon or fact protests against the wisdom that made the criterion. From the beginning till present time, nothing but negative standards or criteria have been formed *e. g.*, Time has no measure. Space has no boundary. Force has no limit. It seems paradoxical, but our most positive knowledge is negative with regard to time, force and space. Knowledge in general is comparative and of the present. How can we then, make a positive criterion against which no fact now in process of evolution may not protest?

To assert that any scientist had established a positive criterion by which all the evolving phenomena of nature must be tested before it may be assumed as a truth, would not only place a limit to mentality, but it would be a contradiction of the history of all sciences, which all along the line of their growth show many variations to meet and accommodate themselves to the newly discovered facts in nature. All knowledge of the past protests against a positive knowledge of the future of science. Is there therefore no science?

After giving the definition of science the writer says: "Art is the generalization and application of it." The generalization of science is a mental action by which we discover a common factor in two or more sciences. Generalization congregates sciences, but does not result in art.

Application is either mental action — pure and simple — or it is muscular action under mental direction. Application may produce a result; but application is not a result. Generalization is not a physical result. Art is always a physical result, and therefore the generalization and application of science is not art.

What then is art? Art is a result of the application of psychic force to mental conceptions through muscular action. The result of the mental striving to reproduce its impressions from nature.

This definition of art, while it does not limit imagination, nor check the development of mental force, is a practical working definition; and again I assert that art is always a visible or tangible result; *e. g.*, one may have a perfect conception — a mental picture of a house in one's mind, but no matter how fully one comprehends the science of architecture, his conception or mental picture will never be a house, until through muscular action,

under mental direction, the house becomes a visible object. One may have a mental picture of sky and land and water, and groupings of men and women, but it will never be a work of art until through muscular action, with pencil and colors, one puts his conception on canvas, or with chisel chases his conception into form on the cold marble.

The musician may have in his mind the grandest harmonious sequences of sounds from the deep-toned thunder to the bird note, and it will never be music until through the action of the vocalizing muscles, or the action of the fingers on an instrument, it becomes a result tangible by the auricular nerves.

The elocutionist, or the actor, may have the most perfect conception of "Hamlet," but it will never be "Hamlet" to any one else until by muscular action, through tones of the voice, gesture and pose of the body, his mental picture results in a physical representation.

What then shall we say of the last clause of Delsarte's definition of art—"Art finally is the search for the eternal type." A search for a type without beginning and without end—where shall we begin the search?

Another Essayist says: "What I mean by intrinsic thought is economic action of the mind in the direction of truth. It presents itself in the new doctrine of concentration—and that I believe was Delsarte's belief."

I have not been able to learn from anything presented what Delsarte believed or taught. But there lived a man two centuries before Delsarte, who in the English language stands at the head of literature, whose forms of oratory have been models to all great speakers since his time, who in the midst of all his work found time to give at least one lesson in elocution, which for economic action of the mind in the direction of truth is a concentration of the science and art of elocution, that has never been equaled since by any teacher. Shakespeare said: "Suit the action to the word, and the word to the action, with this special observance—that you overstep not the modesty of nature."

This is a very practical lesson in elocution, and very simple. Perhaps it is because it is so simple that it is so continuously passed by. It contains all there is of elocution, even in its broadest sense. But does it not seem that poor human nature is

inclined to respect even to reverence what it cannot understand.

Another Essayist says: "The motive power of speech is the breath of God"—quite a strong metaphor; but what can you teach by it?

One of the absolute requisites of a teacher in any science or art, is the ability to define the subject that he is presenting for consideration and adoption; for until a subject is defined it cannot be limited; and until it is limited its relation to its surroundings cannot be known; and until its relation to all of its surroundings are known, mental obscurity must attend any effort at comprehension.

In the definition there must be just enough precise words, or they will not limit. There must be no redundant words, or they will obscure. To the lover of art and science there is always pleasure in framing, revising and discussing definitions.

There are some writers who apparently think very closely, and yet in their vocabulary lack the precision that is absolutely necessary to frame definitions that will stand the test of analysis.

I am led to this comment by the fact that one of the Essayists last year said: "Mr. F. F. Mackay has defined acting as the harmonious union of pantomime and elocution."

Now I know Mr. F. F. Mackay very well. I have often heard him define acting, and I know he does not want to go on record for the definition the Essayist has given. For the reasons—first: It is an imperfect definition, in that it neither limits nor explains acting. Second: It is illogical because it asserts that a part contains the whole.

Mr. F. F. Mackay's definition of acting is—Acting is the Art of *representing* human emotions by a just expression of the artificial and the natural language.

The artificial language is the words we speak. The natural language is made up of the tones of the voice, the gesticulations and poses of the body. The definition just given limits acting to *re-presenting* and so makes it as an art only a part of elocution; for elocution in its fullest sense includes oratory, which in extemporizing *presents* human emotions.

Elocution makes physical pictures of mental conceptions. Oratory makes physical pictures of mental conceptions. Acting

makes physical pictures of mental conceptions. The gesticulations and poses of the body constitute pantomime. And pantomime makes physical pictures of mental conceptions. Thus Elocution, Oratory, Acting and Pantomime make physical pictures of mental conceptions.

Pantomime is a part of oratory, and it is also a part of acting. Oratory *presents* human emotions. Acting only *re-presents* human emotion. Elocution includes both oratory and acting. Acting is therefore only a part of Elocution, and since a part cannot contain the whole, Acting is therefore not the harmonious union of Pantomime and Elocution.

The same Essayist said: "I would like to call your attention to the publication of a book in London, which closes a controversy, which for nearly a century has agitated all circles in the art of expression. The author asked all the leading actors of Great Britain and the continent, what their experience taught; whether they felt genuine sensibility." The verdict was overwhelmingly affirmative. "Those students of the art of expression either on the stage or platform, may congratulate themselves therefore if they possess affluent sensibility and vivid imaginations, but they must recognize also that these gifts will not alone enable them without lifelong study and perseverance, to attain to the ideal of perfection."

Another quite important American publication on Elocution says: "To teach a young person to attempt to produce in others sentiments which he does not feel himself, is simply to train him in the art of hypocrisy, and we do not wonder that honest souls revolt against it."

In view of these statements, so contradictory to the principles that I have from time to time enunciated before this association, I feel compelled to present some arguments in support of my earnest, full and entire opposition to them.

Feeling is one of the senses common to animal life. It is a faculty in human nature on which no one relies—except for first impressions—when he can bring his judgment to bear or have the advantage of deductions made by comparison. Feeling is that sense that places human nature in or out of sympathy with its surroundings, whether mental or physical. It is therefore a faculty absolutely necessary to the art of acting. Feeling is an

elementary motor to all fine art; but as power without direction may destroy the very object for which it is raised, so feeling uncontrolled may make a lunatic instead of an artist.

An emotion is the result of self-love affected by an exterior circumstance, past or present, and may be divided into three parts—the impression, the sensation and the outcome of voice, gesticulation, and position. In nature all of these factors are active in the presentation of joy, sorrow, anger, or whatever emotion or phase of an emotion is presented. In the art of acting sensation may be absent; but judgment, resulting from observation and comparison, must through the faculty of memory direct the physical action, so as to produce a likeness of the emotion.

The opinion prevails largely that actors who are capable of intense earnestness in their efforts to imitate the signs of an emotion, actually suffer the sensation of the emotion they are representing. This theory of feeling is just as applicable to the poet, the painter, and the musician, as it is to the actor; yet no one thinks of asking the poet if he feels distressed because "Up the high hill he *heaves* a huge, round stone." Nor does any one ask the musician if the vibrations of the low notes in his composition have jarred him into a headache. Nor do we ask the painter if his fatigue comes from mental perturbations because he is painting a rearing horse.

No, we attribute the distress to the intense mental labor of reproducing mental impressions by word pictures, tone pictures, and line and color pictures.

So do the signs of distress manifested by a histrionic artist, after a great effort, result from an over-draught of nervous and muscular force, prompted by self love struggling, through love of art, for approbation.

Earnestness is a prime factor in success. Greatness in art cannot be achieved without it. Earnestness in what? Earnestness in doing the imitation of nature.

Is it possible that Madam B.'s *Camille* is only an imitation—a sham? Yes, 'tis true—and no pity 'tis true—Mme. B.'s *Camille* is a sham, but the presentation is good, solid, earnest work. A severe tax on nerve and muscle for the evening.

There are many who believe that Mme. B. actually feels all

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There are many who believe that Mme. B. actually feels all

the joys and sorrows described in the character of Camille when she plays it. If this were true, "Camille" would undoubtedly soon pass from the popular stage performances of the day; for it will be remembered that at the end of the third act the grief of Camille at parting with her lover is so great that she is ill for six weeks. Now suppose Mme. B. actually experienced the feelings of Camille, the curtain could not go up on the fourth act for six weeks—a long stage wait. People who are so eager to catch the early train that they rise before the final curtain is fairly down would probably be a little late in their return home. No, Mme B. does not feel as Camille felt. But who knows it? Not the audience; for if the audience can for a moment think that the artist is not suffering with those whom they see suffer, then Mme. B.'s performance is a failure in the art of imitation.

Who knows then that this apparent suffering is not reality?

Let me take you behind the scenes for a moment. Perhaps some of you have been there already. So much the better. True art is better appreciated where it is well known. Well, here we are, and the Camille of the evening is just preparing to go on, in the third act—a long and difficult scene. Before the curtain rises she calls her maid and says: "Jane, you know this scene is very long, and I am always very much fatigued at the end of it, so do have something to refresh me when I come off,"—and Jane replies: "Yes, ma'am, the same as usual?"

Camille says; "Yes, I think so. Yes, that will do, only let it be very cold—or, no, I think I'd better have ——."

Here the call boy says: "Curtain's up, Madame B.," and away Camille flies to the entrance, leaving Jane in doubt as to whether she desires a glass of iced tea or a glass of lemonade.

The scene progresses—Camille chats with Mme. Prudence, Nichette, and Gustave. She talks of their friendship, the love of Armand, that is making her life like a dream of happiness. She pictures herself in simple summer dress skipping through the fields, or sailing on the water by his side; and her happiness grows in the simplicity and quietness of her life until she sees herself a child again. Then comes Armand's father on the scene—like cloud o'er summer sun—casting a shadow over her brightest hopes. He crushes her heart to save his own. He pleads for the honor of his family and for his son's future. He

exacts a promise that she will bid Armand farewell forever. She writes her farewell to Armand and gives it to her maid to be delivered after her exit. He comes on the scene and finds her agitated and in tears! He exclaims: "Ah, Camille, how can I ever return such devotion and love!" Then follows the outburst of her love, losing itself in the sobs and tears of grief at parting.

"And you are happy, are you not? And when you recall, one day, the little proofs of love, I have bestowed on you, you will not despise nor curse my memory? Oh, do not, do not curse me when you learn how I have loved you!"

"But why these tears, Camille?"

"Do not heed them, Armand. See, they are all gone! No more tears. And you, too, are smiling. Ah! I will live on that smile until we meet again. See, I too can smile. You can read until your father comes and think of me; for I shall never cease to think of you! Adieu Armand! Adieu forever!"

Camille disappears and sinks exhausted on a sofa behind the scenes. Her maid approaches with a glass of cold tea, which the actress no sooner tastes than she rejects it with an expression of disgust, and exclaims against her maid—"Oh! You stupid thing! I told you to give me a glass of lemonade! I don't want cold tea! I've told you so a thousand times! There, there, don't talk, but take it away."

And thus the love and grief of Camille instantly disappears in the impatience of Madame B., who, ignorant of the true cause of her nervous prostration, fancies that her distress results from experiencing the genuine feelings of Camille, but Jane knows even while the delighted audience is applauding an artistic representation of love and grief, that their Camille, who, radiant with smiles answers to their "Call" before the curtain, is still her nervous, impatient petulant mistress, ready to repeat the imitation of her loves and sorrows and final death, every night of the six weeks' "run," the period of time through which Dumas says the original Camille suffered illness, almost to death, because of her experiences with the genuine feelings or sensations of love and grief. Now if the artiste really feels the joys and sorrows of Camille, then it follows that in order to be consistent with this theory of acting, Mme. B. should also experience the

sensations which caused Camille's death, for if in order to be artistic in representing joy and sorrow, it is absolutely necessary to *feel* the joys and sorrows of the character that the artist is illustrating or portraying, how can she represent artistically the death scene of Camille without feeling the throes of death? In short, upon this theory of absolute necessity of feeling or experiencing the emotions of the character to be portrayed, how can the true artist represent Camille's death without herself dying?

That the actor himself is practically false to this theory of feeling may be clearly shown by stepping into his dressing-room almost any evening in the week, especially, if that evening be during the base-ball season. He returns late from the game to take up his work for the public. As he enters the precinct of grease, paint and character costumes, he throws himself on the three-legged chair with a broken back, and heaving a long sigh, says: "By Jove! I don't feel a bit like this thing to-night. It was fearfully stupid of me to stay so late, when I know I must get through this somehow."

He lights a cigar, puffs a while, and discourses with a fellow actor upon the merit of the tobacco and the great beauty of the game he has witnessed until the Call boy's voice is heard announcing "Half-hour," when the actor starts up with: "Well, I must get ready to do this thing once more. I feel as stupid as an owl! but there is one comfort; twelve o'clock must come and the curtain must come down." Then he dresses for the character—straightens up his body—takes in a long breath—walks up and down in his room, or behind the scenes—thinks over his lines, and having aroused sufficient force of determined mental action to overcome the relaxation resulting from the fatigue of the day, he begins to concentrate on the illustration of the character with all its emotions and phases of emotions, and in spite of his feeling of fatigue, his mental weariness, or his actual headache from too much nervous strain during the afternoon, or positive illness on the part of the actress, the artist is frequently complimented by his admiring friends waiting for him at the back door; and the actor immediately remarks: "Well, I didn't feel a bit like it." And now my fellow associates, I should feel myself wanting in respect to your rights and a proper regard for my position before

you today, if I did not present something synthetic in place of the iconoclastic analysis that I have just gone through.

Then to the work of synthesis :

I would, in the first place, and in every instance, if I had the right and power to do so, in every class-room, in every school-house in the United States of America, put up in the most conspicuous place in the room in black capital letters on a white ground, so that every pupil, through every day, and all the days and years of his student life, would be obliged to read : "Do unto others as you would that others should do unto you ; for in that you have the law and the prophets."

I would teach it before the A, B, C's. I would teach it before reading and writing, before history and mathematics. It is the absence of the action of this principle among men that has made room for generating the damnation of every government that has existed, or does exist today. There is no higher education, no curriculum from grammar school to university, teaches a higher education than to know and to respect the personal rights of man. Christ commanded it as the basis of all law and the wisdom of the wise men of the earth.

I believe it, and had I the power, I would teach it. All education should begin there. I would grade the common schools of the United States upon the underlying principle of this command instead of grading them as they now are graded upon arithmetic ; for whatever mathematics, pure or mixed, as a science in its higher planes may teach, arithmetic as taught in our common schools teaches only selfishness. The aggregation and concentration of wealth here shows that as a nation we understand addition. The last census shows that we practice multiplication. The investigating committees now sitting in New York and Washington show conclusively that many of our officials thoroughly understand subtraction ; and the artificial financial panic through which we are now passing is a sad proof that our statesmen, though flaunting the motto "of the people by the people for the people," have not yet, in their arithmetical wisdom, discovered the equities of division.

The absence of the golden rule of life is today keenly felt in the action of our government, from the decision of the petit jury that settles the disturbances of a locality to the judgment

of the United States Senate instituted to preserve the equities of a nation.

The binding force of ignorance is a destructive tyranny. It is to be known and felt in the action of those political bodies who as aldermen control the Boards of Education in our cities, advancing teachers through political preference, and reducing salaries of teachers for the purpose of paying their constituent henchmen.

There never has been any public financial expenditure that has brought better returns to our country than the money expended for our common schools. It is the highest political economy to have good teachers in the common schools. A corps of good teachers in the common schools of any city ought to be able in one generation of teaching to reduce the expenses of a police force at least fifty per cent. Ignorance begets envy, and the voice of envy is always malicious. Begin your education everywhere, and at all times with the command: "Do unto others as you would that others should do unto you."

And now descend from this plane of general thought, to our own specialty.

There are in elocution ten factors of expression: Articulation, pronunciation, utterance, quality of voice, force, *stress*—or special application of force to some given part of the elementary sound—inflection, time, pose and gesture. Through the placing and transposition of these factors, every phase of expression is presented to the ear and eye.

Up to the age of ten years, articulation and pronunciation, together with the history and derivation of words, alone should engage the attention of the pupil. From the age of ten to the age of fifteen, didactic and descriptive matter only should be presented which would call for a study of all the factors of expression, except a few modes of utterance, and a great variation in the degrees of force. After the age last mentioned, we might take oratory and dramatic reading and recitation, which are the highest branches of elocution.

Oratory—extempore speaking—is always in the field of nature. Acting, recitation, and reading are always in the field of art.

"But," says another essayist, "art at its highest and nature at its truest, are one."

This is another very pretty piece of rhetoric, without logic. Nature is always true, and can never be truest, any more than that which is round can be roundest.

Oratory is in the field of nature, because the orator after being prepared and fitted with the technique of his medium of conveyance, submits entirely to his environment; and presents all the emotions as the outcome of his impressions. The actor, the reciter, and the reader, being fitted with the medium of conveyance and the technique of their work, merely *represent* the human emotions according to their conception of the author's presentation.

It is true, perhaps, that among actors no two of them present the same characteristics in their impersonation of *Hamlet*. The difference cannot result from any change in *Hamlet* himself, for the author of that character has been dead now more than two and three-fourths centuries, and Shakespeare's Hamlet must remain the *Hamlet* till doomsday. But just as two painters might contend for the truth of different lights and shadows, after having made their studies from opposite points of view, and each inspired by feeling assert that he alone was right, so do some actors and readers—unable to analyze for the truth—alter the text, inject action, and interpolate language so as to change the work of Shakespeare, fitting to their own peculiarities, until it is no longer the work of the great philosophical dramatist, but the maimed and halting production of feeling.

The author's presentation is in the words that lie before the reader, and the reader's art is to make physical pictures by tones of the voice, gestures and poses of the body.

The actor and the reciter are one in art. The reader is the same, except that while he is called upon to make perfect tone pictures of his conceptions, he is not called upon to add gesture and pose to the representation.

All imperfect tones, and all inexpressive poses and gestures, result from two causes: imperfection of the physical mechanism, or bad habits. The teacher of elocution should know enough of anatomy and physiology to discover the physical imperfections; and he should know enough of the science of emotions, to detect the absence of any factor of expression, and show the pupil by analysis of the false habit and a comparison with the truths of

nature, how to amend his fault—how to substitute a good habit for a bad one.

Now I am aware that all I have said is very commonplace and simple ; but I hold that our art is simple, and that the materials of our science lie around us in such abundance that their very cheapness makes them scarcely worth the picking up and arranging.

I am aware that my discourse lies entirely in the field of realism, but I will say, candidly, that after reading some of the essays of last year, leading into trinities and infinities of space, I feel as if I would like to get back to the earth and unity in art.

I hold that whatever the orator and the actor may do in the open field of labor, the teacher in his field of labor is bound, in honor of his position, to present facts that the pupil may recognize by comparison, and not to obscure his power of comprehension by the seductiveness of rhetorical figures, nor warp his judgment from the stern realities of life by the allurements of a fascinating mysticism.

The object of these annual conventions is to promote vocal culture and dramatic expression, and to bring readers and teachers of elocution and oratory in closer professional relationship. So says our constitution. By this declaration all other subjects are excluded from our discussion. I mention this now, because at our last convention at least one strong sectarian view was enunciated.

As Americans, we have our National Congress nearly the whole year round, where we can go and hear all kinds of political questions discussed. And as Christians, all of the churches are open to us fifty-two weeks in the year.

As Elocutionists, we have but one little week in the year for discussion. Let us then confine ourselves to the labor of enlightening ourselves through the discussion and presentation of the science and art of elocution.

READING IN THE PRIMARY SCHOOLS.

LILLIAN WALLACE.

A prominent American educator has said that "to teach a child to read is the most difficult task a teacher has to encounter," and every primary teacher will agree with the truth of this statement.

It is therefore of the utmost importance that the earliest steps in reading should be in the right direction. The experience of many of us may be that of the little girl who, when asked if she enjoyed her first day in school, replied, "Not very much, I did nothing all day but sit on a bench and say 'a'!" All this is changed now, and the teacher, letting the a, b, c's severely alone, devotes herself to the work of making the child's first days at school comfortable and happy.

Reading has been defined as the "act of the mind in getting thought by means of written words arranged in sentences." Merely pronouncing words and sentences, however clearly and accurately uttered, is not reading. The teacher who concentrates her efforts on vocal utterances only, or upon vocal utterances first and thoughts afterwards, is doing very artificial and mechanical work, in that she is training her pupils to utter words without the ideas and thoughts which they represent. The underlying principle, therefore, of all work in teaching reading is, that from the first oral reading should be the expression of the thought in the child's mind. If the thought be thoroughly grasped, the proper inflections and emphasis will naturally spring from it, just as in talking; but if the thought is not in the mind, the reading becomes a mere imitation of the teacher's emphasis and inflections. If we listen to the conversation of the children while at their games, we shall frequently hear expressions natural and pleasing to the ear; it should be the true aim of the teacher to continue to cultivate this naturalness of expression from the beginning. To do this she must know something of the child's mental outfit when he enters school, must be able to enter into his thoughts and ideas, must talk with him and induce him to talk,—in a word, she must arouse his enthusiasm and gain his interested attention.

It has been said that the "teacher's art, briefly summed up, may be described as the art of developing the power of fixing the attention," and before Reading can be successfully taught by any method, it is necessary to engage the close attention of every pupil during the lesson.

In most cases we find that children on entering school already have a vocabulary of from 200 to 250 words which they use intelligently in conversation. It is our aim to teach through the

eye what they already know through the ear, and to make these words familiar to the eye in the shortest time possible, so that they may be read as fluently as they are used in conversation.

In the natural order, then, the child *talks* before he reads—and the child who has not been taught to think and talk intelligently will not read intelligently.

The plan of leading children to think clearly is an important one, and a very strong point is always gained when the teacher succeeds in getting the pupils to talk, no matter what the exercise may be.

The habit of throwing expression into the sentences from the very first is invaluable, and the conversational lesson should be made so interesting that this will come naturally and spontaneously.

For the first week or ten days, therefore, of their school life, it should be the teacher's aim to overcome the natural timidity of the pupils, to develop their power of talking readily, distinctly, and correctly, and to train the habit of fixing their attention. We all know that a child's attention is best secured by giving him something interesting to see and handle; that if we wish to cultivate clearness of thought and expression, we must give him that which will suggest ideas. With this purpose in mind, she should supply herself with a number of toys and other objects that would engage his sympathy, awaken an interest and a desire to talk freely.

It is a well-known fact that no teacher has a sufficiently strong personality to hold the uninterrupted attention of 45 or 50 pupils of this age during a single recitation, and with this principle in mind, the good teacher will divide her class into sections of 10 or 12. These are grouped in turn about the teacher, always standing during the recitation.

The teacher takes a toy in her hand, asks questions about it, which are answered by the pupils. The object is passed around, handled, observed, talked about; the teacher being always careful to get complete sentences and to lead the pupils to the proper form of expression by judicious questioning rather than by telling them.

Sometimes each child is allowed to select an object, again toys are exchanged, and questions asked and answered,—occa-

sionally one of the children playing teacher. As soon as the pupils acquire sufficient ability to ask and answer questions, and to talk fluently, they are ready for the black-board work.

In this way the senses and minds of the children are prepared for the more serious work of teaching Reading; the pupils are taught to talk and use the voice pleasantly; they should be led by the teacher to use the sweet and natural tone, and to speak distinctly, without straining the voice.

These conversational lessons, preparatory to the Reading, however, should not be mere desultory talks, but should be conducted with a distinct aim of making preparations for the work of Reading, and must be simple and well arranged.

As the teacher becomes familiar with her pupils, she discovers that their attainments vary; they are not all capable of the same degree of attention or of perceptive power; some are naturally much brighter than others; she therefore finds it best to rearrange and place them in groups according to their aptitude.

The first two sections will be nearly equal, the third a little less clever, while the remainder will progress more slowly.

It will thus be seen, that as the pupils advance, separate lessons must be prepared for each class, and the instruction varied to meet the requirements of their special needs. The first and second classes will, perhaps, be reading script a few days before the others begin.

As we have taught our little pupils to *talk* in sentences, so must we, from the very *first* lesson, teach them to read the *sentence* as a *whole*.

The *sentence*, not the *word*, nor the word analysis, stands for the thought, and we have said that the object of all oral reading is correct interpretation of the *thought* from the written or printed expression, therefore if we are to *successfully* teach Reading as the expression of thought, we must train the child to fix his attention, first, on the *sentence* as a whole, and afterwards on the *words*, which represent ideas, and which, in their turn, must be grasped by the eye first as wholes.

The essential requisites for the early lessons in Reading are a blackboard, crayon, pointer, toys or other objects of interest,—living objects, flowers, animals, plants, etc., make admirable material for such language and reading lessons. I have seen

many charming lessons full of life and animation on buttercups, daisies, leaves, fish, snails and various living objects, which always fill the child with curiosity and delightful *interest*, for *without interest* the *attention* of these little folks cannot be held, and the lesson would result in failure.

The teacher calls out her class, selects an object from the table, which the children talk about exactly as they did in the previous conversational lessons, the teacher being careful by her questionings to direct the lessons so that the words she desired to teach will be brought out naturally by the children, and also to keep the sentences short and simple.

Each suitable sentence given by the children is immediately written by the teacher upon the board, and read promptly by the one who gave it. (Illustrate.)

Four or five sentences may be given, each pupil reading, and trying to remember his own particular sentence, which several will be able to do, even in the first lesson. As soon as each is able to find his own sentence without any difficulty, the toys may be exchanged and the children try to find the sentence corresponding to the object in hand.

In a very few lessons as many sentence as there are children in the section may be given.

The children take much pleasure in being allowed to choose their own toys.

Before the lesson is considered finished, the teacher always asks some one to read *all* the *stories*, and those able to accomplish this are very proud indeed!

After the *sentence* recognition comes the *word* recognition. After reading his sentence, the pupil is required to touch, first, the *object* word, then the remaining words.

The articles are never referred to separately, but always in connection with the object words; this avoids the unpleasant prominence so frequently given to "a" and "the" by beginners; and which is difficult to break up even in the higher classes.

Ten or twenty objects words are taught,—using to complete the sentences, "I have," "I see," "This is," "Is this," etc., and gradually introducing the pronouns "you," "we," "our," "they," and easy connective words.

As the vocabulary is increased, the words should be written in

lists upon the blackboard, and very frequently reviewed by the children, both orally and in writing.

Of course the first attempts at copying will show very crude results, just as first attempts in talking did, but careful work, constant repetition, and the teacher's encouragement and praise of all real effort will not fail to work improvement. As far as possible each lesson should be carefully copied by the pupils: thus we find that language, reading, writing and spelling are all carried on at the same time.

From the beginning the pupils should be trained to glance silently over the entire sentence, and get its full meaning, before uttering a word, then to take the pointer and read without any hesitancy. These early lessons should be simple in the extreme; the sentences should be short and graphic, the new words frequently repeated, pointed out, and written during the lesson.

The teacher must be filled with resources and devices in order to maintain a brisk interest. She will sketch upon the board and draw out appropriate expressions containing the words she desires; she will call out the *action* of her pupils;—get them to *do* and *say*; she will find many ways of varying the exercises, that each lesson may be fresh and sparkling, and present an inviting form of work, thus keeping her class always animated, full of enthusiasm and expectancy, and holding their attention and interest throughout. This will be seen by the vivacious manner of the pupils, their beaming faces, and their anxiety to read manifested by every motion of their bodies.

It is to be remembered that the careful building up of the lesson and the proper reading of it are not all. The words must always be *recognized* at sight;—they must be written and spelled. The children very soon discover that these words are composed of letters, and with a child's quick perception they delight in finding likeness and differences in words, both as to their sounds and letters. It is a good plan, therefore, to make the lists of words according to this law of association,—placing words containing similar sounds and letters in the same lists. As the lists become larger opportunity is afforded for an endless variety of sentences.

It is needless to say that these sentences should always be

models of good English, with proper capitals and punctuation. It is just as easy to teach the capitals at this point as at a more advanced period.

At least four months should be spent in learning to read fluently at sight from the blackboard ; during this time at least half the pupils will have learned about two hundred words well, and all will be able to read what they know without hesitancy. Slow, monotonous pronouncing of words will be unknown, and much greater progress will have been made than if readers were given earlier.

The transition from script to print should be a natural development of the previous work. We have passed naturally from the conversation to the written sentence, and in the same manner, when the pupils are sufficiently advanced, should they pass from the written to the printed expression without much difficulty. A very simple primer lesson containing only words that are quite familiar in script is selected. The sentences are written upon the board, the pupils knowing that the identical lesson is found upon the page they are required to read. It is quite interesting to watch the little folks glancing from the printed words in the book to the written words on the board, eagerly searching out the meaning of the sentence ; as soon as this is found hands are raised as usual, and the sentence quickly read off as in other lessons. At this period of transition one of the best plans I know is that of having the teacher construct little reading lessons of familiar words printed in numbers sufficient to give each pupil in the group a copy. (The writing of these also makes valuable busy work for the children while at their seats.) These little lessons, which are copied on a mimeograph, can be made by the teacher in great variety, using the same words in many different combinations, and are very useful when the grading of the primer is too abrupt, as it almost invariably is.

Care and judgment should be used in the selection of the book lessons for this stage of the work ; short sentences only, and a very easy gradation of words are best adapted to the first year's work ; and indeed all the way along the line of Primary Reading the progress should be by easy stages.

The pupils should be trained to grasp the thought at a glance, which is best managed at first if the sentences are short.

It is inspiring to watch a group of children silently and intently gathering the thought from the printed page, then quickly looking up into the face of the teacher, raising their hands and expressing great eagerness to *tell* her what they have read. During the first and often the second year also, the pupils almost invariably, after silently reading the sentence, give the oral expression without looking in the books. This induces greater naturalness of tone and manner, and secures better expression and more fluency, as well as strengthens the memory. The preparation of the reading lesson is identical throughout the primary school; the aim of the teacher being always to secure from her pupils correct pronunciation, distinct articulation and natural tones, as well as correct apprehension of the thought.

She must first then teach the new words of the lesson so that they can be readily named at sight. As soon therefore as a group is called out for recitation, the teacher selects the new words, writes each upon the board, all the while keeping up a pleasant conversation, in which she uses the word she is writing, calling upon one of the class to pronounce it; when all are written she quickly covers each with her book and has it in turn pronounced and spelled from memory; when necessary, meanings are explained and sentences asked for; thus the teacher endeavors to have each new and difficult word understood, but she does not spend time on perfectly familiar words. The children are kept in a state of vigorous activity during the whole recitation; they must look carefully, listen attentively and describe accurately. This plan quickens the perceptions, trains the attention and makes the pupil bright and enthusiastic.

The books are now passed, the lesson found, and every pupil immediately engages in silently reading the sentence or paragraph, if it is a more advanced class. As soon as he finishes he raises his hand, and in this manner manifests his desire to read it orally. No one is called upon to read aloud until he has manifested his readiness to do so, and has entered into the spirit and feeling of the work, yet all are given an opportunity, and all are anxious to read as soon as they have grasped the meaning.

If the child who is reading does not give the proper emphasis or inflection, the teacher may ask what someone else thinks about it; she may call on one and another to read the same

extract, she may question and suggest—in a word, she must infuse her own spirit and enthusiasm into the work and create in her pupils the proper feeling, which will lead to the correct expression—but if she would have natural reading she may not read for the child to imitate.

When the selection has been read through, books are closed and the pupils invited to tell in their own words what they have read; one perhaps beginning the story, another ready to take it up if he falters, and so on throughout the class until all the points have been gathered, but at least one child is called upon to tell the whole story.

Opinions about the lesson are also frequently elicited and a good lesson in manners and morals sometimes brought out in such a way as to touch the heart of the child and become a part and parcel of his own life and thought, influencing and refining his character.

I regard these conversational lessons and reproduction of the thought and sentiment of the story as invaluable training and cannot emphasize their importance too strongly.

In these days of almost overcrowded courses of study, when the primary teacher—whom someone has most gracefully called the “Angel of the Republic”—is often puzzled to know how to plan her work that each and every part of it may receive due attention; when specialists in Science, Drawing, Arithmetic, Physical Culture, etc., are each trying to persuade her that his particular branch gives the most valuable training for solving the problems of life, may she never be tempted to crowd out the reading lesson, nor the language recitation bearing upon it, which shows that the pupil has not only *entered into* the *thought* and *feeling* of what he has read, but that he knows how to express them for himself, and what is there which will give him more pleasure, or perhaps greater success, in the world, than this ability to *understand*, *appreciate* and *express* the thoughts which he feels, one of the best means for the cultivation of which is the training and reproducing in his own language, both orally and in writing, that which he has read.

In these lessons we should aim at clearness of expression, rather than the cultivation of style.

The reading material should always be fresh and entertain-

ing; the books allowed in the hands of the pupils *only during the time of recitation*; in this way curiosity is awakened and a more active interest in the lesson secured, thereby enabling the teacher to engage closer attention of the pupil.

Let me reiterate again and again the necessity of guarding against too difficult reading! The teacher should have all the material possible; she should have as many sets of readers as can be adapted to her grade of work, and select her lesson from the one which will best meet the requirements of her programme for the day.

The language and reading lessons in the elementary schools are so closely allied, in that they both aim to teach *thought* and *expression*, that one is supplementary to the other.

I would therefore have the child, in addition to his nature and observation work, reproduce and read fables, fairy stories, myths and poems adapted to this early stage of his mental growth.

We should give the child something which will fill him with an appreciation of and a desire for the beautiful. During the period when impressions are most readily taken, when character is molded, and the style of the future man or woman formed for life, the stories and poems which are selected for use in the school room should be of the very best.

I have known children from the kindergarten up to enjoy intensely and listen with shining eyes and faces aglow with interest to the reading of *The King of the Golden River*, Kingsley's *Water Babies*, parts of *Hiawatha*, *Evangeline*, Andersen's *Fairy Tales*, etc. (not only that but they were always able to tell in their way parts of the story they had heard), while *Æsop's Fables* and many of the myths can be adapted to the reading and language work of even first grade pupils.

Just as every fine engraving helps to form the child's love of art, so will every pure and beautiful picture impressed upon his memory serve to create in him a love of the beautiful, an admiration for true and lofty ideals, a pure, healthy imagination—whatever may be taken from him in the chances and changes the years may bring—these early lessons, learned at a time when his memory is at its best, will remain to brighten many an hour, and implant in him a taste for good literature to the

exclusion of the trash which is sure to be lying in wait for him later on.

To quote the words of a celebrated teacher, "the child should be made familiar with the good in order that when he comes to the time of choice, with the power of reading to serve as a key to unlock the door of the treasure house, he shall know the gold from the dross and will choose that which is of eternal worth."

DISCUSSION.

MRS. E. R. WALTON : It has never been my fortune to teach reading in the Primary Schools, but I often feel tempted to relegate some of my *adult pupils* to the first grade. Since selecting this topic to discuss I have visited every primary school within my reach.

The strides made in educational methods are nowhere more marked by improvement than in this particular.

The plan Miss Wallace has so lucidly explained to us, will (if persisted in *through* the grades), bring about a millenium in expressive reading. And how eagerly the long-suffering teacher of Elocution will wait for and welcome these dear children who are now being trained to bring out jewels of thought even from a Primer. What a delightful prospect, to the progressive teacher. Fancy a class taught in the Primary school to *think*!—a class all ready and eager to discuss *methods* of *emphasis* with a view to producing perfect Tone Color.

If the child could be made to feel the twofold nature of Emphasis much would be gained, *i. e.*, to impress and convince as well as to inform.

"Instill the habit of throwing expression into the sentence from the first" as Miss Wallace says, and the young pupil will use his voice naturally, unless he learns to whisper—then you will have voice work to do.

Children rarely whisper until they go to school. The whispering habit should be nipped in the bud. Let it be considered a physical as well as a moral dereliction, and we will have fewer muffled voices when reading graduating essays before long-suffering audiences at the end of school life.

If a child asks to speak, and you elect to grant the request, let him talk outright—he will modify his requests likely, and

certainly use choicer English. I know a teacher who never whispers in her class room (even to company), and her children are the best readers I have heard. They find their voices in the class room as well as on the play ground. Half the bad voices come from this covert way of conveying ordinary information. Enforce the no-whisper law if you wish to preserve the sweet child tones.

Children are fond of meanings of qualities of voice. Intimate that the whisper is indicative of fear—cowardice perhaps. *Illustrate* this in some striking way. Small boys would rather be thrashed than to be called cowards. And tell the girls that a whisper does not express clear, honest thought; the little ones will soon take pleasure in using the God-given pure tones.

The element of Time, so easily understood, should also be touched upon in a more systematic way than a promiscuous utterance of “faster” or “slower,” regardless of the thought. The old time couplet—

Learn to read slow—all other graces
Will follow in their proper places,

while not satisfying an advanced student, might be quoted with good effect to children. Do not prescribe *rules* in Time, but develop inductively a psychological appreciation of Time by methods similar to those used by Miss Wallace in developing *thought*. In the conversation and chalk talks the children's voices will move in perfect *harmony* with the thought. In passing from grave to gay, the sound waves quicken, and *vice versa*. But when the hand grasps the book the mind lets go of the thought, and words follow in quick succession—the quicker the better—(the child thinks) for the children veritably believe that “he who runs may read.”

Miss Wallace tells us that in the first and second years the primary pupil invariably reads the stories or sentences silently before giving oral expression to them. This method is as valuable as silent prayer. But why not pursue the plan through all the grades?

In connection with this silent reading a habit of correct breathing might be considered. Little attention, I fear, is given to this subject of breathing in our schools. The foundation of life, of voice, of power, and yet few of our teachers ever dwell upon its

importance in a reading class. A vigorous breathing exercise before or in the midst of a reading lesson would inspire (for inspiration is breathing and breathing is inspiration) a class of cravens with courage to read before an august Superintendent and a whole school board of Trustees.

Every teacher has a hobby. *Mine is articulation, if it is not breathing.* Would that we could listen to the prophets of old who "read in the book, in the law of God, **DISTINCTLY**, and gave sense, and caused the people to understand the reading." A whole barrel of sermons could be preached from that short text to our reading classes. *Distinctly*—how much that one word involves—upon it how much depends, and with it, how few have even a speaking acquaintance. To a class of primary school children, the phrase "distinct articulation" is as meaningless as Sanskrit. Virtually there *is* no such thing. *Articulation* is the PRINCIPLE of *distinctness*. Alex. Melville Bell tells us that "every articulation consists of two parts—a *position* and an action. "The former brings the organs into *contact* and the latter *separates* them." The vowel so closely following or preceding the articulation (or joining) swallows up the weak articulations or contacts, and hence the inability to make ourselves heard. An articulation may be strong or weak, but distinctness depends on two things: Firstly, *on the strength of the muscular contact*. Secondly, *on the neatness of recoil*. The children should be called upon to experiment until they find out the *correct position* for *each consonant*. When the thought requires energy or force, say so. If you would secure distinctness, give an exercise in articulations along the line of work, using no vowels at all. Your exercise will of course be silent and the novelty will delight the children. The lesson in articulation will not be *dead-work* (as some one has called it), if the teacher is alive to the importance of developing the *organs* of articulation. Just one word more to the teachers of reading—in all grades—do not, unless you would destroy all naturalness, invoke the children to read **LOUDER**. Clearness is what you mean, so do not iterate and reiterate that hackneyed correction of the village schoolmaster—*louder* and yet *louder*—and think your duty is done.

MR. H. WILLIAMS: I should like to ask the author of the paper what proportion, in her judgment, of the primary teachers in the

city of Philadelphia and of the United States, follow this method which she has recommended to us?

MISS WALLACE: I could not answer that question. We deal more particularly with the schools of Philadelphia, and that is the method of Philadelphia in the best schools. I do not want any one to think from my paper that we get the beautiful reading we aim at, but that is what we try for.

MISS KIRBY: I assist Dr. Brooks, Superintendent of Schools. I am familiar with the work in Miss Wallace's school. You may go there any day of the year and see this method of teaching reading carried on with very excellent results.

Except perhaps in one or two divisions, it is utterly impossible to make all teachers do the best work, no matter what training you may give them, and we find it is most difficult to teach very little children. Some who can do excellent work with men and women will not do equally good work with little children. All that Miss Wallace says she does in reference to the intentness, the eagerness, the clearness with which the children read, you will find in her class. I wish I could say it of every primary school in Philadelphia: I cannot. In our large area you will find schools yet, notwithstanding the fact that this method has been urged upon the teachers for ten years, that have never chosen it. They have not the spirit of this work, and hence do not get the results.

I have listened with delight to children of not more than six years of age, relating the story of the way in which King Midas became possessed of asses ears, and by the shaking of the little heads as the little reciter, hardly taller than these chairs, told of the whisper among the trees in respect to King Midas, I knew that something mysterious went to those children from that work. If you will visit our schools, you will find all kinds, and all grades, I am sorry to say.

MRS. GEORGEN: I should say, that if the principles taught by Miss Wallace were taught in every school, the elocutionist would have less to do. I agree with her in everything she says. A child can be taught expression from the time it can speak, and as to articulation, it can be taught from the time it is two years old. I have two children of my own and speak from experience. If we have such teachers as Miss Wallace, and if they start out in the

world teaching like that, I feel we shall have less work for elocutionists, and more accomplished young men and women.

MR. S. H. CLARK : The application of Miss Wallace's paper to our work seems to me a pertinent matter for discussion. Miss Wallace has approached her paper from the standpoint of pedagogy ; it now remains for us, as teachers of elocution and of advanced reading, to apply the methods of Miss Wallace to our own work. Many of us receive pupils who have emotion, passion and feeling, but who cannot read well. If all of us were conversant with the methods of teaching reading adopted in the best primary schools, it would materially assist us to raise our present standard much higher. I, therefore, would commend to you one or two of the best works on pedagogics.

MISS DECKER : Just a thought comes to me as we are closing this discussion on Miss Wallace's paper, and it is this : that not only that which Mr. Clark has advised should be carried into effect to do good along that line, but it would seem that distinguished elocutionists should first have the primary teachers in many instances, and make of them good elocutionists. They would need be, I think, in order to teach the art to the little ones good elocutionists and good teachers of voice culture, etc., and I think that Miss Wallace has evidenced that in her paper this morning.

MR. SILAS NEFF : I think that if a pupil does not bring out the full meaning of the sentence in the reading it is due to one of two things ; either the pupil does not have the thought in the sentence, or having it, his attention is diverted from the thought to the language expressing it. I believe if the pupil is free to give his entire attention to the thought, as he is in conversation, that, when he has a thought he will express it. I think that Miss Wallace is pretty nearly straight on that question, although she appeared to claim that the pupil might perfectly understand the thought and give attention to it, and yet not necessarily give it proper expression.

READING IN THE GRAMMAR SCHOOLS.

EMMA V. THOMAS.

It will be impossible to treat of reading in the grammar schools without at times reviewing primary work. Why ? Because

underlying principles and methods are the same. The objects of thought have changed with the growing power. That is all. The aim has not varied nor has the key note altered, but the compass has been enlarged and the melody reached into a higher plane.

The oral reader, then, whether child or adult must

1. Grasp the thought and so make it intellectually his own.
2. Feel the thought, stamp it with his own personality and so make it spiritually his own.
3. Tell or read it in his own individual way.

In the advance into higher grades, however, the intellectual grasp must be clearer, the awakened feeling livelier, the appreciation of good English keener, the interpretation more forcible and true, while the theme must continually broaden with the growing power.

Feeling and thought then control the expression, not outside rules and restrictions.

Is the emphasis at fault, the inflection or the pause? It is the intellect's blunder or the feeling's stupor. Clarify the thought. Awaken the emotion, but do not lop off the branches to find the worm at the root.

Elocution may have, does have a special orthography and syntax of its own but grammar school reading is our theme and its aim is not oral expression but thought evolution. A forcible grasp of the central idea; a proper grouping of subordinate parts; a baptism into the spirit of the extract; a telling in a characteristic way what exists within mind and soul.

This result can best be achieved, by making thought getting, thought feeling, thought giving the central aim to both teacher and pupil. It implies that the *teacher's* judgment of correct expression be ever founded on the ease with which the thought is conveyed by the pupil's voice. Here then is the basis of class criticism. Pronunciation, word-recognition, voice modulation are side issues, necessary, vital, it is true and requiring careful, systematic drill, but this drill must be given in outside time and neither interfere with nor detract from the struggle for thought.

Let us divorce then on our programmes, in our thoughts, in our actions, the mechanical elements of reading from reading itself. That artificial tone—that compound of whine

and groan so often heard is the result of school-room drill with wrong motive as the aim. It is the product of the vain struggle for tones, emphasis, movement rather than for the fountain head of thought, from which they naturally flow.

Why should mechanical rules reverse the current of the stream?

Articulation, enunciation, pronunciation are side issues acquired through imitation, controlled through practice, yet why should they divide the motive or break the harmony of the lesson, when they are as vital to conversation as to reading? Let us teach them in their proper place and when training how to talk, train how to talk well. When lessons are given in bodily culture, remember the vocal shares with the simple muscular drill.

For the time being, pass with me from the teacher and note what thought-getting, thought-giving, means to the child.

Simply such skill in handling the mechanical implements, the tools of reading, that without conscious effort the student is free to delve behind the language, behind the words, and grasp the truth within.

Many stumbling blocks mar the pathway to thought-getting. Many more to thought-giving. For the present shall we note three obstructions to thought-getting?

1. Faulty or hesitating word recognition.
2. The language of the reader, strange and new to the child, hides the mental picture.
3. Language and thought beyond individual capacity.

Each of these difficulties calls for the guiding hand, but ere the teacher attempt her task with the full measure of her skill let her strive to know her child, for the ideal can only be reached by building with the material at hand. Is the mental plane low, very low? Lift higher. That is all. It may weary, may require more artistic skill, but the lifting will give strength.

Returning to our first stumbling block or word-recognition, we will find it largely overcome before we reach grammar grades, but the student's vocabulary must still be increased, old words still be reviewed, faulty articulation and pronunciation rectified.

If the aim, the motive of the lesson is to scan thought, not its implements, *how* and *when* can this necessary work be accom-

plished? A few minutes daily in systematic drill, if suited to the student's needs, with new words introduced only under stimulus of thought, will be all that is required.

Let the teacher scan critically, guard carefully, the reading matter placed before the young child, or the struggle for pronunciation and meaning may divide the motive, dim the mental picture, destroy natural utterance.

Let us emphasize the giving of much reading. It is only through practice that skill in handling any implement can be obtained. It is only through much reading the child can touch the ideal and plunge without conscious effort into the vital truth.

Passing on to the next obstruction, we note that the language of the reader is at times so unfamiliar, its simple, chaste English so strange to the child, that the thought is veiled, the mental image blurred. In this holiday garb of pure language the child feels stiff and conventional. It needs its own faulty phraseology ere it can revel in thought, claim it for its own and tell it naturally. How can this be overcome? By looking to the language lesson for the remedy. Its function is to counteract such faults of the environment. Pupils must be trained not only to express in forcible English but to think logically and in correct forms. It is not our province today to state *how* this is done. Our work is accomplished when we note the necessity of pure English for skill in manipulating original thought; for ability to seize and express the central and subordinate truths of readers or textbooks; for power to mine from intellectual storehouses the treasures hidden therein, for thought-getting makes thinking a necessity. Again, language and reading act and react on each other. In fact they are so closely wedded they cannot be divorced, for while the thought controls the expression, the oral expression clarifies and intensifies the thought.

Our *third* stumbling block is language and thought beyond child-capacity. If the teacher know her child this obstruction will not appear. Our mother tongue is rich with simple, chaste selections fitted both in style and thought for any epoch in child-life. Our choicest classics are in many cases adapted to children. Were they not written for adults with the child-heart, the simple faith in the marvelous, the simple longing for the good and true?

Let us give then to our students choice, simple language, pure, earnest thought. Lead them step by step into broader intellectual pathways, into higher emotional planes, until the earnest whole-souled boys and girls of today merge into cultured, soulful men and women of the future.

Passing now to thought-giving, we will note the barriers in its way. Again three obstacles loom before us. One representing the physical organ or voice; another the mental element or grasp of thought; the third, the spiritual element or feeling of said thought.

Shall we note first the physical organ—how weak voices can become strong, harsh ones smooth and flexible, faulty articulation clear and distinct? We grant that the human voice is an instrument whose compass can be enriched, whose parts can be adjusted and perfected; that new notes can be taken into the key board, new harmonies reached and suggested, but voice cultivation is not reading. While a distinct aim with the elocutionist it is a side issue with the grammar and elementary teacher. If the little child, while learning how to read, struggle for the finishing touch in voice modulation, the conception of thought will every time become vague and the elocution showing through produce inartistic work. With the physical or phonic exercise, then, we would include voice development. Watching the conversation for the training how to talk well, is the basis of good training.

Above all, if the voice of the little child is preserved the elocutionist will have much less to do. Great artists look to these little ones talking unconsciously under the stimulus of personal thought and feeling and find their ideals. How daring the intonation! How perfect the inflection, harmony and pause! Then why do children tell their own thoughts so well yet read abominably? Why have flexible voices become stiff, melody merged into monotony? Simply because children naturally cannot absorb another's ideas and tell it under the stimulus of personal thought and feeling. This needs the artist-teacher's hand and herein the great fault lies. In the struggle to procure finished work teachers, wishing quick results, have built from without, inward. Having formed an ideal of how the extract should be read, they have fastened their ideal to the child's thought. They have toiled for the

outer garment rather than the inner self, and the child, reaching for the showy dress has lost the vital idea, relaxed the mental grasp and imitated another. The habit of artificial expression soon dwarfs and enfeebles nature. Voices lose elasticity and richness till we marvel at the standard from which they have fallen. How can we bring them back, says the grammar teacher? How show the ideal when training has so obscured it? Fashion and habit may have obscured, they have not deadened it. Then let us keep the keynote ever before us and with an infinite faith in the possibilities of the right, struggle on. Note the evolution in reading.

1. Train how to talk.
2. How to read from personal thought, keeping this step in view even in grammar grades.
3. How to absorb and read the thoughts of others.

Discuss the characters, the motives, till a sense of kinship springs up and artificial expression must break away as the inner self finds entrance into outer day.

Is the force or pitch wrong? Give the thought and trust to the rest, for there is a natural relation between the pitch of the voice, the force of the utterance, and the emotions of the heart. Can the quality be at fault when tone is that universal language to which even animals respond? If the reading is monotonous, the melody lacking, the mind is sluggish, the emotions lifeless or asleep. Then would we kindle a spark of enthusiasm and feed the flame. Immerse in the spirit of the extract, for it is heart speaking to heart that binds reader and listener. This implies on the teacher's side a full measure of that sympathy which makes the whole world kin.

She who cannot dream with the artist, throb with the patriot's or enthusiast's heart-beat, may teach skilfully algebra or penmanship but never reading.

Young, earnest speakers often talk too rapidly. Why so, if the rate is determined by the spirit of the piece? Simply because timidity and thought of self have subordinated that of the extract. As a recipe let us accustom to public talking and give such frequent oral reading that the position, no longer strange and new, allows self to retire from consciousness.

In fact, every phase of voice modulation is but a rootlet—

a natural growth from the great center of thought. If we plant the root, supply the proper materials for growth, place pupils in the right attitude to the thought and give outside drill in vocal elements, the fibers will branch and flourish of themselves, sufficient for grammar teachers' needs.

Closely associated with vocal culture comes posture, gesture, facial expression. These too find their fibers in the center of the great sphere of truth, for the rules of posture are deduced from watching the unconscious effect of original thought upon bodily movement, while gesture, that universal language of thought, is very largely a matter of temperament, springing from characteristic comprehension and appreciation.

Need I speak of facial expression, when the face is the mirror of the mind? Instead we will pass on to the mental element or grasp of thought.

This is so interwoven with all previously uttered, that I hesitate about reviewing fearing encroachment on your time. Yet as this information side of reading governs in great measure the expression, and corollates the studies of the curriculum, permit me then to re-state that pupils must absorb the thought and tell it under the stimulus of personal knowledge and feeling. Teachers must guide past the hedges of outer expression and with the eye on the true aim, climb step by step until how to read leads into how to study, how to recite, passes information, delves into culture, power and skill. Then, indeed, will thinking through printed words become a habit, imagination be given new wings, judgment and reason new birth, while emotion will rekindle with the soul glow of the moving spirits of the world. Why revolve round the same thought until attention flags and interest is exhausted? Rather move on. Keep moving. Even when word recognition is the stumbling block, through printed slips, or mimeograph copies the thought can be varied with the same review words.

How to read means how to study. Higher schools, colleges and universities tell us, that non-ability to grapple with the textbook is the difficulty of today. Would they know why? Look into the class rooms and nine times out of ten is reading crowded into some odd corner, some spare twenty minutes of the programme, or left entirely to the special teachers' care. Children

fail to grapple for and seize the underlying truths because they have not been trained to look beneath the surface.

Seeing and pronouncing words, imitating expression has been their standard and they have simply drifted with the tide. The training to grasp the central truth, to distinguish between leading and subordinate ideas, require skill in both teacher and pupil, yet it is the open sesame to self study, the golden gateway to intellectual research. Correlate then true reading with all study work. Prepare the history, prepare the geography through the reading, and if, instead of mumbling over the words, pupils select the main point, logically arrange the statements, the intelligent study that follows will merit "well done" with the minimum of effort and time.

Open the doorway of what to read as we train in the how.

Time forbids our stepping far into the threshold, but we can show the way so that pupils can enter of themselves and avoid the pitfalls of desultory reading. History opens into historical, biographical, and even geographical research, and is closely interwoven with poetry and fiction.

Almost every important incident has been commemorated in story or song. By finding them out, using them in their proper place, we disclose through reading, not only information, but the spirit, the moving force of being or action.

Geography, books of travel, lend wings to the imagination as school-walls merge into mountains, valleys and plains; as the school district shown in type form that which lies beyond. The Rockies become realities as we travel with Parkman o'er his "Oregon Trail." But why illustrate? If while preparing studies we train how to read, tell what to read, our work is for life, not examination.

How to read means how to recite. Does the sing-song, monotonous recitation grate upon sensitive ears?

Does the omitted word or phrase shock common sense and exhaust patience? It is the mind's blunder. Train how to read, how to catch the thought in its entirety, not in parts; how to seize the perfect ball of truth and not be content with some fragments of its surface. This seeing truth in its entirety discloses the true spirit, distinguishes artist from workman, master toiler from plodder by the way.

Yet it is possible to grasp the thought, articulate clearly, modulate well, and never reach the heart of the listener.

In illustration, allow me to narrate class-room experience. In a lesson from "Lady of the Lake," the query was asked "Shall we see these pictures just as we do the memory maps we draw?" "Yes," was the reply and the reading fell on my ears cold and mechanical. "He doesn't see it" criticised the boys. "But I do" was the reply, "for I can draw it" and, with a few lines on the board, he indicated clear conception. The puzzled boys thought again, when a bright critic said "Yes, he sees all about it, but he wasn't there himself and he didn't make us think so." He had found the true criticism. The heart was lacking and without the spirit one may read perfectly a scientific treatise, a technical law paper, a report of some business committee, but never thrill with a noble sentiment or respond to a lofty emotion, and it is better, says our Superintendent of Schools "To inspire the heart with a noble sentiment than to teach the mind a truth of science."

Then how shall we overcome this third obstacle—this feeling the thought? How train our pupils to become the interpreters of masterpieces of genius, to catch the inspiration of the author until the spirit, becoming a living factor, broadens thought, kindles faith, feeds heart hunger and soul needs?

1. The selections given must be carefully graded, ever remembering that literature is soul food as well as mind food. If there is an evolution in expression, we would find it out and lead in it, but avoid tearing a passion to tatters, rather be content if the voice suggest the throbbing of the heart. As soon as the child has mastered the rudiments of reading, let us introduce to good literature. Select that which will arrest attention, bring the vital powers into force, show dreams that can be dreamt, ideals that can be attained, *for if reading* is making another's thought our own, why not make ours the riches and wisdom of the mother tongue?

2. Introduce early to myths, fables, simple poems. They have delighted countless generations of children, they will delight ours. Moreover, they mark the beginning of the world's literary thought and can be found re-echoing on our own shores in the fancies of Hawthorne, the songs of Whittier, Longfellow or Lowell.

3. Give much poetry and poetic thought if we would pierce the matter of fact crust of life and reveal the inner self; if we would idealize the commonplace and paint the silver lining to the clouds and discouragements of the day.

4. Give whole pieces of literature. Feed on entireties not fragments if, groping for the heart of the writer, we would stand on the same intellectual and emotional plane. Make the characters comrades, with living motives, personal deeds, and our expressive reading will mean sympathy with the universal trials and achievements of mankind. Let us aim then to keep the eye on the central idea, the criticism on the leading lesson to be taught and guard against destroying emotion, dimming thought, exhausting interest over unnecessary historical or scientific allusions, parsing or analysis. These can and should be studied in outside time.

5. Utilize the emotional incidents of the room whenever opportunity affords, ever remembering that the ethical soul-inspiring lessons of poems can be ruined by too much questioning. Children must discover for themselves the moral truths hidden beneath graceful words. If we read at the proper time, "The Drama of Prometheus," Tennyson's "Lady Clare," etc., we will not only secure good expression, but the self-discovered home thrust will be engraved upon mind and soul.

Let us seize and feed the patriotic flame. When the class is imbued with the spirit of '76 pass with Paul Revere

"Through the gloom and the light
For the fate of a nation was riding that night."

When thrilling with the Civil War wave with Barbara Frietchie the "loyal flag o'er rebel host," or stand with Lincoln amidst Gettysburg's heroic dead and "compress the heart throbs of a bleeding nation into thoughts that burn and words that live."

In short lead to a knowledge of our own great men; train not only in true reading but to American citizenship as we rekindle in living hearts the thoughts and orations which hastened the decisions of mighty issues.

Lastly. The teacher herself must know noble emotion, lofty sentiment, must reach upward, scale onward, revel in greater heights if her class would toil and climb to meet her. Would she open the eyes, unseal the hearts of her students, her own eye

must kindle, her own pulse throb with sympathetic weal or woe.

In conclusion: The grammar teacher's aim, I take it, is to have pupils

1. Grasp the thought and so make it intellectually their own.
2. Feel the thought and so make it spiritually their own.
3. Tell it in their own individual way.

How secured? Not by studying how to express, where to give the rising, where the falling inflection, but, by throwing the search-light of inquiry and research into the very heart of truth and, through seizing and holding fast the inspiration, become baptized in the spirit of the writer till the masterpiece glows as a joy forever.

What will be the result? More intelligent, heart-felt reading, a clearer conception of true manhood and womanhood, a sublimer height for the ideal; a more earnest, sympathetic life for the day. Since individual capacities differ, all will not reach the same high standard but each can be led into a broader intellectual pathway, a higher emotional plan, while in some pent-up, struggling feeling must find vent in soulful deed and life re-echo the music of the soul.

DISCUSSION.

MR. L. F. LVBARGER: First, I feel like complimenting the city of Philadelphia for the representation which it has sent here of its excellent methods. The essayist states first, that we must begin with the materials which the child already has in its mind. We must never interrupt the natural processes of the mind from the primary grade to the philosophical grade. I call attention to the fact that the great artists go to the child for ideals of expression. Our distinguished President told us yesterday that to imitate and reproduce nature is the object of all art. Then I ask you this serious question: whether we can ever reproduce the child unless we are in similar conditions and act under similar circumstances that the child acts under. If *his* attention is on the surrounding world—on companions and trees and flowers—then before you can reproduce the child, *your* attention must also be on the surrounding world.

In asking the following question, Mrs. Thomas stated the whole problem of elocution. Why does the child talk well, talk

beautifully, but read abominably? That is the whole problem of elocution. The answer she gave is the answer I think we all must give. She said the thing to be done is this: to absorb the thought of the author, and then give it with his own personal feeling and enthusiasm. It is no longer the author's thought and inspiration, but has been transformed; so that the child is now being swayed with the emotion which once swayed the author. That, ladies and gentlemen, is scientific and philosophical elocution.

MISS SAIDEE VERE MILNE: I have listened with much pleasure to this last paper, and I wonder if it is always possible even to many who possess the feeling and emotion and who can enter into the spirit of the writer, to be able, especially if a little child, without instruction in technique, to be able to produce the picture for the hearer.

I should like simply to state one or two things in my own experience. I have studied vocal music as well as elocution. I have not very much to say about my intellect, but I know I have a sympathetic heart. I went to a vocal teacher after having studied many years, and said to him, "my voice has been metallic and it has grown much more so in the last years." He said to me, "It is not a matter of your feelings and of your voice placing, it is a matter of your intellect." For a short time, under his instruction, I began to see the color in my tone, it reflected that in my own heart, and as I possessed an emotional nature that added to the effect.

In my elocution work, I went to a distinguished teacher, and I said to him; "There is something in my heavy work, in my tragic work, which causes me to lose power over my audience. He replied, "You have dealt too much with emotion; it is a matter of intellect and muscle." "Must I never feel?" "If you have that strong emotional nature it will reflect back on yourself, and then no doubt, you will be able to impress your hearers more strongly than if you did not possess it." I feel that the advice has helped me very much.

MRS. A. B. CURRY: I should like to answer the question just put by the previous speaker. Can a child under the influence of thought convey that thought to an audience without technique? I believe the child can, and the adult can if the adult is normal.

If the adult is not normal, is not using the faculties of the mind and body as a means to express the mind normally, he will not. The child is normal to start with, it does not grow abnormal in expression, except under the influence of poor teaching. That poor teaching, in my mind, is mostly in the public schools, but today a change is noticeably taking place in the public schools. The best theoretical work is found, in my judgment, in the grammar schools. In my own experience of twenty years, I should say that all pupils of every grade will express the idea without any knowledge of technique, if they are acting and using their powers normally.

READING IN THE HIGH SCHOOLS.

HELEN BALDWIN.

Centuries ago, the greatest teacher of the art of dramatic expression bewailed the short-comings in the speech of his countrymen. Their accent, neither Christian, Pagan nor Norman, their mouthings as bad as the town crier's, their awkward sawings of the air with the hand, their tameness, or worse yet, their struttings, bellowings, dumb shows and noise. "Oh, it out-Herods Herod!" he cries out in indignation, and he would have the fellows whipped. How he beseeches them to acquire and beget a temperance that may give it smoothness; how he laments that their ambition is to make the unskillful laugh, caring not that they may make the judicious grieve; and, though Shakespeare's instructions have become a by-word among us, yet, after three hundred years, have we not reformed these things but indifferently? Are we not still offended to the soul by those who are either too tame or who tear a passion to tatters? Is discretion the tutor of our public speakers? Do they suit the action to the word, the word to the action? Are they always careful not to overstep the modesty of nature? Few there be, I fear, who can speak the speech trippingly, should it, indeed, even be pronounced to them.

To consider some of the faults that split the ears of the groundlings of our own as well as of Shakespeare's time, to try, if possible, to find the origin of some of these faults, and to

point out a few of the most obvious remedies, is, I take it, the purpose of our meeting. It is by such conferences that the teachers of the great art of expression may, perhaps, in some small measure be able to reform the evils in part, if not altogether.

The province of the teacher of reading in the high school is to carry on, on more advanced lines, the work done by her co-workers in the lower schools. Her work is so intimately related to theirs, her success so largely dependent on the adequate preparation of her pupils, that she may be handicapped at every turn because her scholars are poorly equipped. Too often a large part of the time that should be devoted to more advanced work in our higher schools has to be spent in most discouraging efforts to stimulate the imagination, awaken the emotions and arouse enthusiasm. Time has to be spent in correcting faults in pronunciation and articulation and in mechanical drill that would have been unnecessary had the early training been careful and thorough.

The preparatory work that seems essential to effective higher training begins in the *Kindergarten*, and the simple little exercises in this department intended to awaken and develop thought lay the foundation for further work.

In the primary grades, training in language, the cultivation of the imagination and the encouraging of the spontaneous expression of childish emotion, are the important preliminary steps. The teacher need not be dependent upon the elementary readers, excellent as many of them are; but no one reading book can provide the primary teacher with material for this all-round cultivation of her little pupils. Could she not supplement her reading-book lesson by some of the myths and fables of Greece or the folk stories of other lands? Simple lessons in elementary science could afford excellent opportunity for delightful reading matter. The clouds, the winds, the dew, the rainbow; the sun, moon and stars; the trees, the flowers, the birds and the animals—the teacher can use all of these. Indeed her material is almost inexhaustible. Every intelligent teacher will agree that a child should commence the reading of *real* literature, as soon as he has acquired the mechanical power of reading at all, or when he has mastered the primer.

Baby Bye, there's a fly ;
Let us catch him, you and I.

It is a good fat hen.
I like the hen.
Let us kill the hen.

Bat, bat, come under my hat,
I'll give you a slice of bacon.

These are some of the sentences—absurd you will admit—gathered from blackboards of primary schools. It seems to me such lessons have little or no educational value, but actually inculcate harmful lessons. They may have been used to teach the mere mechanical art of recognizing words at sight, but as food for the imagination or as a means of pleasing or instructing the children they seem to me utterly profitless.

Here, in the lower schools, are the minds that are most impressionable. This is the place and time for setting the “loving and hating on the right track.” Can the high school teacher further a love for the best in literature, if the lower grades have done nothing to foster it? Reading from the beginning should be not only disciplinary in its educational character, but important in itself and its bearings on broad knowledge and culture.

Much time in the high school has to be spent in the correction of the mispronunciations of common words. We, as Philadelphians, are peculiarly inclined to offend in this matter of pronunciation. There are even those who cruelly speak of a “Philadelphia dialect.” It is almost impossible to make up in the higher schools for early neglect of pronunciation. There must be mechanical drill in the sounds of letters and this can best find a place in the lower schools. Abstract drill on the sounds of *single* letters seems to me of less value than the constant repetition of lists of words in which these sounds occur—or, better still, the teacher can drill upon *sentences* containing words frequently mispronounced. The intermediate *a*, the long *u*, the coalescent *er*, the *ou* and *ow* combined sounds—all these require the teacher's attention from the start; and such drills should be kept up until correct enunciation becomes an established habit.

Surely eternal vigilance in these matters in the lower schools is the price of the high school teacher's liberty. How apt in this connection are Holmes' words:

"If we're taken *young*,
We gain some freedom of the lips and tongue;
But school and college often try in vain
To break the padlock of our boyhood's chain.

Would that our pupils would learn by heart his next lines:

"Speak clearly, if you speak at all,
Carve every word before you let it fall."

But, after all, no amount of theorizing is half so valuable as association, and the teacher should herself be the best exponent of her art—the pupils' model of correct pronunciation.

Every specialist is apt to urge her subject upon the teacher of the elementary schools, as if *it* alone were the one deserving an important place upon the course of study. But all must admit that the excellent work done by the pioneers in the teaching of reading in our primary schools is but inadequately carried on in the grammar grades. The grammar school teacher is the victim of an overcrowded curriculum. There are so many subjects that the teaching of reading as *an art* must give place to work in other lines. Glancing at her daily programme, the teacher sees 3:30 to 4, "reading," but thinking of a neglected drawing or arithmetic lesson, she too frequently allows herself to substitute what she considers a more necessary study for the all-important reading.

This crowding out of reading in our grammar grades would seem to be a most glaring defect in our system of instruction. The high school teacher is the sufferer, since she must bridge over the gap. How much more efficient her work could be, but for this break in the continuity of the teaching.

It would seem not unreasonable that the teacher in the high school should be relieved almost entirely from the mechanics of her art—that she may devote herself to the careful and analytic study of the great masterpieces of literature and their intelligent and sympathetic rendering.

In the high school, as in the lower schools, great importance attaches to the careful analysis of the thought of the author. To be able to grasp the meaning of the writer quickly and to reproduce it with intelligence, is indeed the great aim of all reading. How important is it in this connection, that the eye and mind of the child, even in the primary grade, be trained to take in whole

sentences at a glance. If the eye were taught to run before the voice, the child would be able from the start to grasp the meaning of the lines more readily. When we see how few children of older growth have acquired this art of taking in the meaning of a paragraph, hardly of a sentence at a glance, we realize how important it is that this faculty of reading by sentences, rather than by single words, be early cultivated in our children. It would be well worth all toil spent in acquiring it.

Let the pupil at once master the thought, and the intelligent expression of it is sure to follow. No amount of servile imitation can bring about that wholesome mental growth which careful appreciation of the author's meaning is sure to produce.

Within the last few years some of the world's great classics have been adapted and arranged in some attractive style for use in our schools, and the teacher finds ready to her hand, the works of our great English and American poets. Her scholars may make friends of the Canterbury Pilgrims and of the "Faerie Queen," be fired by Macaulay's "Lays" or touched by the story of the "Deserted Village" or the "Vicar of Wakefield." They may find a new meaning in Nature by wandering in the fields with Wordsworth, or listening to the song of the nightingale, with Keats. Why may not even the noble words of Alcestis and Antigone make as excellent subjects for the daily declamation lesson as the "Curfew shall not ring to-night," or "Little Mabel with her face against the Pane?"

Horace Scudder says: "Think for a moment of that great, silent, resistless power for good which might at this moment be lifting the youth of the country were the hours for reading in school, expended upon the undying, life-giving books! Think of the substantial growth of a generous Americanism were the girls and boys to be fed from the fresh springs of American literature. It would be no narrow provincialism in which they would emerge. The windows in Longfellow's mind look to the East, and the children who have entered into the possession of his wealth travel far. Bryant's flight carries one through upper air, over broad campaigns. Irving has annexed Spain to America. Hawthorne has nationalized the gods of Greece, and given an atmosphere to New England. Whittier has translated the Hebrew Scriptures into the American dialect. Lowell gives the American boy an

Academy, without cutting down a stick of timber in the groves or disturbing the birds."

Into the "Queen's Garden" the teacher of higher reading would fain lead her pupils where they might cull the beautiful flowers of American and English literature. What an impulse to literary culture might be given by such reading lessons in the hands of an enthusiastic teacher?

The practice of spending several months on the study of *one* poem cannot be deprecated too much. Though this might be excellent for purposes of philological study or as grammar exercises, it deals a death-blow to the enthusiasm of the pupil for the sentiment of the poem. The poem which is at first a thing of beauty, may, after several months' continuous study, cease to be a joy forever. Too much familiarity has bred a contempt for what would otherwise have been always beautiful. Who of us does not regret our distaste in later life, for such noble poems as *Paradise Lost*, *Young's Night Thoughts*, *Gray's Elegy*, etc., which we can distinctly trace to their routine use in the school room. How is it possible to arouse enthusiasm—that most potent factor in expressive reading—for a poem that has been the constant material of the reading lesson for months. The *heart* work must be deadened and head work alone, without sympathetic emotion must result in mechanical reading.

The young mind, too, craves variety,—its range is from grave to gay, from lively to severe, and no *one* poem, scarcely one poet, can furnish material sufficiently varied to satisfy its wants. Class drill on one poem is open to another objection. If all are taught the *same* poem, there is little opportunity for developing the many sided nature of the child. The pupil with the grave, monotonous tones, needs the bright and lively selection; the one whose taste is for the gay and humorous, needs the tender and pathetic poem to cultivate her sympathies; the dull, listless pupil needs to be aroused by the heroic or patriotic episode.

With the great wealth of standard literature which is now at the teacher's command, a special text book might seem almost unnecessary, yet there are many excellent ones that might help in taking up analytic work with some system. I have found Mark Bailey's "Essentials of Reading" full of suggestion. Using his classification of ideas as a basis, pupils might find excellent

analytic training, in selecting passages from various readings and poems, illustrative of the different ideas—grave, joyous, noble, pathetic, sarcastic, etc.

After the pupil has gained an intelligent appreciation of his author, the teacher's next care must be to see that it is expressed in an easy and natural way. The pupil's tendency is to be stiff and formal. This may be due in part to self-consciousness. His own personality dominates—he cannot sink it in that of the writer or his thought. He is speaking a piece and must assume a manner. In his efforts to "declaim," the poet's inspiration is forgotten and the result is a stilted and unnatural performance. It must be the effort of the teacher to make the pupil forget himself and sympathize with the feeling of his author. Encourage him constantly to give the thought in his own language, and to see himself, "in his mind's eye" at least, in the position of the speaker whose words he is giving. By such patient efforts the pupil will after a while lose his stiffness and secure colloquial naturalness.

On the subject of emphasis and inflection, the doctors will always disagree and rules for their use cannot be cast iron. Pupils' attention might be called to the fact that the positive idea requires the falling slide because the *thought is finished* and the mind satisfied—or, *vice versa*—that the negative idea requires the rising slide because the *mind is in doubt*, etc.; but no arbitrary rules for slides should lay like mechanical laws in the pupil's mind. We have all of us listened to intelligent readers who invariably give the correct slide, to whom, perhaps, the technical term was an unknown word.

After all, inflection, like emphasis, must wait upon the thought. This once mastered, both fall in line like obedient soldiers, and mechanically obey the will of their superior officer, the intelligence. Emphasis and inflection are but means to thought expression—invaluable means, true, since thousands of passages may be rendered meaningless or even ridiculous by emphasis alone. The following is a case in point: A student of a theological seminary, who had an excellent opinion of his own talent, on one occasion asked the professor who taught elocution, "What do I especially need to learn in this department?" "You ought first to learn to read," said the professor. "O, I can read now," replied the student. The professor handed the young man a

Testament, and pointing to a verse asked him to read it. "Then he said unto them, O fools, and slow of heart to *believe* all that the prophets have spoken." "Ah," said the professor, "they were fools for believing the prophets, were they?" Of course, that was not right, and so the young man tried again. "O fools, and slow of heart to believe *all* that the prophets have spoken." "The prophets, then, were *sometimes liars*?" asked the professor. "No." "O fools, and slow of heart to believe all that the *prophets* have spoken." "According to this reading," the professor suggested, "the prophets were notorious liars." This was not a satisfactory conclusion and so another trial was made. "O fools, and slow of heart to believe all that the prophets *have spoken*." "I see now," said the professor, "the prophets *wrote* the truth but they *spoke* lies." This last criticism discouraged the student, and he acknowledged that he did not know how to read. The difficulty lies in the fact that the words "slow of heart to believe" apply to the whole of the latter part of the sentence, and emphasis on any particular word destroys the meaning.

The teacher of reading soon finds that the emotional side of her pupils has been dwarfed. Certainly, the emotional discipline should go hand in hand with the mental, or our system will be one-sided in its aims and equally so in its results. The pupils in our high schools are few who can read with feeling. They read without expression. Emotion seems to be dormant,—and the reading in consequence is lifeless.

Owing to difference in temperament, disposition, inherited tendency, etc., some pupils seem to repress rather than express their feelings. It is sometimes the teacher's experience that a pupil who has a perfectly correct intellectual conception of the lines yet reads them without the slightest expression. Because she reads "Sheridan's Ride" in a mild, weak, gentle fashion, it does not always follow that she has not an intelligent idea of the meaning of Read's spirited poem. She may sympathize perfectly with the old man's grief over the death of Little Nell, and yet, in reading the scene, give it with no pathetic effect. It may be that our girls are too young and the emotions that they are required to portray not within the gamut of their experience. Must they have lived through the experiences which they would describe? If this were true, why cannot our young people excel in rendering

what is gay and happy, careless and free? Yet every teacher of experience knows that they fail equally here as in expressing the intense emotions. The remedy would seem to lie in the cultivation of the imagination, that the students may learn to assume a vice, if need be, as well as a virtue, if they have it not. Has a Booth or an Irving off the stage the mean traits of an Iago or a Louis XI.? Must a man have committed murder to play Richard III. with effect, or have listened to and been inspired by a skylark to read Shelley with spirit? We must agree that he is the greater artist who can portray feelings never felt.

After we have succeeded in making of our pupils *intelligent* readers we have not yet prepared them for the daily declamations—a valuable part of the school exercises—unless there has been careful attention to voice training. The cultivated and intelligent speaker who is at the same time inaudible to the greater part of his audience, is a frequent figure on our public platforms. At the recent Congress of Women held some weeks ago in this city, unless one was seated close to the stage it was next to impossible to hear the no doubt able papers of the speakers. When defects of voice confront us at every turn, how all-important is the subject of voice modulation and voice development. At the outset the teacher of older girls has to encounter the difficulty of the corset and the tight waist. There can be no voice culture and, consequently, no voice development without flexibility at the waist. Teachers' and preachers' voices often fail them, because they make the muscles of the throat do the work of the sides and waist. At this important point the teacher of gymnastics must coöperate with the teacher of reading and prescribe such exercises as will strengthen the diaphragm and the abdominal muscles and tend to secure the proper poise of the body. With chest high, hips back and the weight well poised on the balls of the feet, the voice has an opportunity to do all of which it is capable. Exercises for developing strength, for bringing the *tones to the front* of the mouth, thus relieving the strain on the throat, as well as exercises for economizing the breath, are all valuable. But we know that

"Tis not enough the voice be sound and clear,

"Tis modulation that must charm the ear."

It is hard to believe that the shrill-tongued scold has the same

vocal organs which in Nilsson charm the world, and that the difference between the notes of the two is largely a difference of adjustment of temper and culture. Christopher North said long ago "the voice is the man," and perhaps no other attribute of the individual is such a sign-manual of refinement. If we could but manage the stops of this little organ, might we not make it discourse most elegant music? Our English cousins have long made merry over the American voice. It is shrill and high-pitched. Although we can attribute many of its defects to our exacting climate, and the nervous temperament of our American women, yet more might be done by precept and example to make the speaking voices of our girls soft, gentle and low—which is an excellent thing in woman.

The subject of facial expression, hitherto an almost neglected factor in the art of expressive reading, must receive its share of attention. Too often the countenance of the reader remains passive, during the utterance of the most pathetic or thrilling sentiments. The wooden face and lack-luster eye can never arouse enthusiasm. It would seem that if the reader were full of the spirit of his subject he would reflect the feeling by animated play of feature. But it has been my experience that drill and training are necessary to produce the "*speaking eye*" as well as the clear voice and distinct enunciation. The teacher might drill by carefully selected sentences, expressing various emotions, such as deep thought, indifference, disdain, determination, astonishment, horror, etc., calling attention to the position of the eyes and brows when expressing these sentiments. Training of this sort is almost impossible in the mass; so it is here that the teacher finds the greatest necessity for individual work, and the judicious teacher may here make use of some simple guiding rules for facial expression without falling into many of the absurdities which so justly excited the ridicule of Doctor Rice in the *Forum*. No amount of rules can take the place of *spontaneity* of expression. Rather than give an outward expression, hoping to secure an inward response, let the teacher *hope* that from the inward feeling will grow the outward and visible sign.

Shall our pupils employ gesture? Almost unconsciously, to make some gesture seems to be natural under the influence of strong excitement. Awkward, ill-considered and meaningless

gestures, not only offend us but are worse than useless, since their too frequent use weakens the effect of really appropriate movements. Every gesture must enforce the thought or make the mental picture more vivid. In describing the race of Ben Hur there must be "action—action—action"—while no gestures could make more touching the dainty "Baby Bell." Gesture would add nothing; indeed might detract from the beautiful word-pictures of Austin Dobson's graceful little poems.

A gesture that illustrates nothing, has no excuse for being,—and it is more honored in the breach. No action must be dictated by arbitrary notions of grace—but should arise spontaneously from the thought.

Under this broader term *action* we must include the attitude of the body, the poise of the head, as well as the movements of the hands and arms. One has only to look at Millet's "Angelus" to see how expressive of reverence and humility is the downcast head. The hands, too, may speak. Quintilian said, "The other parts of the body aid the speaker, *these*, I can almost say, speak themselves. Do they not excite? restrain? implore? approve? wonder at? express shame? So that amid the great diversity of language among all races and nations, this appears to be the common speech of all men."

Nothing has been gained by the pupil who has been taught gesture by imitation. Grace of gesture is not to be attained at a single bound, but is the result of years of training. There must be flexibility at the waist, at the shoulder, at the wrist, which can only be acquired by careful physical drill. Here again the teacher can build only upon the foundation laid for her by her fellow-worker in the gymnasium. Mechanism may at first be a hard task-master, but can it not be made our pliant, all-ministering servant? Let the pupils come to their reading lesson with freedom of the waist, supple wrists and arms,—and with these channels of expressions free the gestures may be made graceful as well as expressive.

In this day of theories, hobbies and fads, in all lines of educational work, one may well hesitate to lay down arbitrary rules regarding the essentials of reading. But there *is* a theory that supports the practice. No one believes, with Dogberry, that "readin' and writin' come by nature." We are all agreed that

fundamental principles underlie all intelligent reading—and that we must substitute for the servile imitation of the master the careful study of such principles.

May we not hope that in a not too distant future our schools may produce readers whose words, at least, deserve the criticism of Polonius, "Well spoken,—with good accent and good discretion."

DISCUSSION.

ALICE MAUDE CROCKER: I come before you with an apology, I think the occasion demands it. We have all listened to a very delightful paper on "Teaching reading in the High Schools." The leader of this discussion ought to do good work. I had not heard the paper until you heard it. I did not know I was to lead in this discussion until Sunday morning, I have, therefore, had no opportunity to make preparation.

It seems to me that the discussions that have been given today on reading in the primary and grammar schools might well serve for a discussion on teaching reading in high schools; there is no material difference. As has been suggested in this paper, if the work in the lower grades were well done, the position of teaching in the high schools might be an enviable one, but unfortunately the majority of the pupils have not been well taught.

For this reason I cannot agree with the statement that the teaching of more advanced pupils is easier than that of children, You take a child; it has faults, we acknowledge, but the faults are not deeply rooted, and often, by simple suggestions, the faults can be remedied. Take a child with a physical deformity. The child grows up to be sixteen or eighteen years old; that deformity is more difficult of remedy by the surgeon than if the person had been taken by the surgeon at six or seven years. It seems to me we have the same argument for our work in the high schools.

My work has covered, not only the high school but the primary and grammar grades, in fact, I went into a field, where the work had never been begun. It was entirely new. To say I was an elocutionist would be the same as to say a man was a horse-thief, so all I could say was that I was a teacher of reading. My work in that school has been satisfactory in the lower

grades for just the reasons I have given you. The pupils were easier to mould, their faults were more easily overcome.

We all have theories of teaching. It seems to me that one of the first things we all must do in going into this is to awaken a real interest in the work. I think you will all agree with me that to the average pupil in the average school reading is not made interesting. The reading work is not liked, and it seems to me our first aim should be to awaken a real interest and love for it. I do not know but what that teacher was rather to be envied, who, when she asked her pupils—little children—"Why do you love your reading work?" was answered by "Because we love you." It seems to me, if we as teachers become examples for our pupils, if our sympathies are broad, if we feel that in everything we do, we must impress upon our pupils that we are doing it from the highest motives, because we know it is good, true, sweet, and pure, there we have our strongest and best work.

MISS GRACE: I should very much like to hear testimony as to the length of time that a class study one piece, or use it in class work. I have found that in my own work that the longer a piece is studied the more beauty is found in it, and the more I love it. I should like to hear testimony from the other teachers.

MISS MARION HERITAGE: Upon the point mentioned by the lady I should say that in the high school for the last twelve years I have found it to work very well to use at least three selections at the same time. I have boys in Girard College, and some of their difficulties are very great indeed, so I think that my plan to have two or three selections of entirely different characteristics a good one. For instance, we have been working in our classes on "Evangeline" and "The Christmas Carol" (Charles Dickens), and you will recognize there is a wide difference between them. Our boys are eager to get back to "The Christmas Carol" and, later, just as eager to get back to "Evangeline." I believe the matter of material to bring before the pupils is almost nine-tenths of the work.

MR. SILAS NEFF: I think Miss Baldwin deserves much credit for the care with which the paper was prepared, and so far as my own judgment extends, I can agree with a great deal that is stated in the paper. I do not suppose it can be expected that we agree with everything.

It seems to me, if I saw clearly, that I detected a slight difference in the fundamental principles upon which this paper was prepared, and those which were read this forenoon. In the forenoon there was a tendency to hold that thought expresses itself. In the paper this afternoon, while getting the thought was emphasized very strongly, the necessity of giving expression in order to grasp the thought was strongly advocated.

It seems to me that the lady saw both sides of the question, and while she gave considerable force to the importance of getting the thought did not consider that sufficient; she believed it was necessary to give attention to the expression in order to feel it.

Now I myself believe very fully in what was stated this forenoon, and should like to endorse what has been said this afternoon, but it seems there is a little difference in the fundamental principles as stated. As far as I can see, there ought to be no necessity for work on expression in the high schools, and there should be no necessity for the teaching of emphasis and expression.

MISS LOUNSBERRY: I should like to take exception to the gentleman's ideas that if a man felt what he said, the facial expression would correspond. I had a pupil who I think was very emotional, in fact sometimes she was crying from excessive emotion, and yet would look as if she was laughing. In fact, a stranger would think she was laughing; and she had to study facial expression.

MR. HYNSON: I can most heartily agree with what Miss Baldwin has said. I do not believe any amount of feeling will take the place of culture in expression. I have had a somewhat wide experience in the past few years, in high schools, colleges, and theological seminaries. I think I had a tendency the same as other teachers, of theorizing. I like to talk, lecture before my classes, but I find at the end of the year that the classes I have theorized with and talked with most, are the classes that have failed to justify my theory.

Again I cannot tell when I have written a selection whether I am going to like it permanently until some good reader has read it for me, and I ought to know as much about the thought in it as anyone else possibly can.

MR. S. H. CLARK: I should like to insist upon this: my experience has gone from the primary school to the university, and I am convinced that any attempt to teach facial expression in most cases results in nothing less than unadulterated grimacing. To those who claim that they must teach the pupil facial expression to get the proper effect, I would say the fault is not that the pupil does not understand the technique of elocution, but that he is intimidated, nervous, or lacks power of concentration and, therefore, his mind leaves the thought; and that is what Mr. Neff meant when he said, "If you have the thought, have it exactly, then the facial expression and the rest will come;" and if it does not come at once, it will come after constant study and practice in thought-getting and concentration,—when the whole body will respond to the dictates of the imagination.

MR. H. M. SOPER: In regard to teaching emphasis, I have noticed some things to which I should like to call your attention, and will illustrate. A young clergyman was giving out the announcements for the week during the absence of the regular pastor. Among other things he said, "The regular Church prayer meeting will be held on Wednesday evening, and we hope our pastor will be with us, but if not—we will have a good time anyway."

Apparently saying that, while the cat was away, the mice would play. Please answer why it was not said in the right way.

MISS BROWN: It is a matter of phraseology, not of emphasis.

READING IN THE NORMAL SCHOOL.

MISS S. W. BURMESTER.

The work done in connection with reading in elementary schools has already been fully discussed before you; and as this work is, to a certain extent, the outcome of the work done in the normal school, much that would otherwise belong in this paper has been left unsaid.

The normal school is expected to send out its students well equipped to do the work that the community requires of its teachers—that is to give instruction in the various branches required by the school curriculum. The work should be, not

academic, but pedagogical ; not the teachings of a subject, but the giving to the student the ability to impart her knowledge to others. Methods of instruction should be discussed ; and to these methods should be applied certain psychological principles. These principles, underlying the whole art of education, apply equally to all the branches—to history, to arithmetic, to language and to reading. The pupil should be taught here that the value of a method is not to be judged by the ability of the pupil to pass the examination at the end of the term, but by its agreement with certain mental laws which are the outcome of the psychological study of the child.

In order to accomplish these results, our students must come to us mentally prepared to receive this instruction. A foundation should have been laid, consisting of all the elementary branches.

In the state and the county normal schools, drawing their supplies from the different sections of the country, this is found to be impossible. Even in city normal schools, where all the pupils entering have passed through uniform work, we find that many are admitted without having acquired this proficiency.

In reading, more than in any other branch, do we notice this lack of training. Although they can call over glibly the words, some seem to possess no power to grasp the thought ; and reading implies, as Mr. Page tells us, the quick perception of the thought, as well as the proper pronunciation of the words.

As their future education depends, to a large extent, upon their power to read intelligently, a knowledge of this branch is necessary if it is only to furnish them with the means of self-culture ; but there is another reason for this that is more important : To send out students without the power to read intelligently, would be to furnish our schools with teachers unable to appreciate the necessity for teaching reading correctly. On account of the close dependence of all the other branches upon reading, this would be a vital mistake. The child's inability to perform an example in arithmetic correctly, frequently depends more upon his failure to read the questions so as to grasp the thought than upon his lack of power to perform the various operations required.

His study of history, of literature, his love for them, will depend upon his power to read without effort the printed page. Students also enter school with habits of speech that show lack

of training. The voice of the teacher plays a most important part in the discipline of the school room. The clear, musical voice is one of the teacher's most potent qualifications for success, and cannot be overestimated. Not only should she be able to speak slowly, distinctly and naturally, but she should also be able to give her words with proper modulations and inflections. Children so closely imitate the voice of the teacher, and the success of her work depends so frequently upon the quality of her tone, that too much attention cannot be paid to it. Many teachers fail in *controlling* a class because of errors of tone. Some of us can recall the teacher with the nasal high-pitched voice, that served more to irritate than to quiet the class: the one with the loud voice under whom we sat vainly endeavoring to make on our own side a noise that would rival that made by her—and the weak voice that incited to mischief and rebellion. For these reasons we found that a certain amount of academic work must be done in connection with professional work. In our own school a special department has been allotted to reading—not for the purpose of training specialists, but to give to our students a love for good literature and a proper amount of voice culture. Showy work, merely for effect, elocutionary or otherwise, should have no part in the curriculum. Unless movement is natural, the speaker should not be encouraged to use it. Gesture should be the outcome of the interest in the subject, and should not attract the attention of the listener to the speaker and from the thought. Facial expression, although greatly to be desired, should not be put on like a garment—it should be natural and spontaneous. The aim should be to encourage intelligent reading, and to correct defects of the voice.

We will now consider the second part of our work—the giving to our students the ability to impart their knowledge to others. Having the power to read does not necessarily imply the power to teach others; and, although the courses are parallel, they are entirely different in character. Just here permit me to explain the meaning of the term “method”—a word which is so liable to be misunderstood. Method, in its narrow sense, means the plan or scheme for the giving of the lesson in its broader, higher sense, the sense in which it is to be understood, it means the principles which underlie education put into practical form.

We do not, in this department, advocate a certain device for the giving of a lesson, believing that this depends upon the temperament of the teacher, and the conditions and environment of the class. What we do insist upon is that the student shall have a thorough knowledge of the principles of education. Devices are not to be condemned. They have their place; but a higher place is given to the principles which enable the student to use the device intelligently, and not as a matter of imitation. A special method is intelligent only as it is founded upon educational principles. To give to the pupil a knowledge of devices merely, is not within the limits of instruction. These are to be acquired by practice; and unless they are so acquired and the governing principles thoroughly understood, they must do more harm than good.

The papers you listened to this morning so ably discussed the subject of reading in the elementary schools, that it is scarcely necessary for me to go into details regarding primary methods, but with the student, the alphabet, the phonic, the word, and the sentence, are explained and exemplified. Their defects and excellencies are brought into prominence—comparisons are made, and the pupil is led to apply psychological law to them. The importance of teaching the child from the beginning that the word represents the thought in reading as well as in speaking, is strongly insisted upon. Their own inability to read has resulted largely from the methods used in their early training. Under the alphabet method the words were the sole objects to which the pupil directed his attention—to grasp the thought was deemed beyond his power until he was able to call the words readily—but by that time the habit of dissociating words from ideas was formed. In speaking, from the beginning, the child pays attention to the thought—the form of expression is secondary; and in reading this can be done if we commence with the thought—the sentence, instead of the abstract sign, the letter.

The pupil is encouraged to make experiments upon her younger brothers and sisters, and to report her success or failure for discussion in the class. Of course we know that these experiments are largely imperfect, and that the student attributes her failure rather to the method than to her unskillful manner of applying it; but as this is sure to happen, either while the stu-

dent is a member of the school or after she has become a teacher, we are glad to have the opportunity to show her where and why she has failed. Certain lessons are now given to be prepared by the student individually. This brings into play her originality. The lesson is then given before her own class: she thus has a limited opportunity for the application of method and for the cultivation of the power of intelligent criticism. It also shows her whether she is able to carry out her plans—she thus may be able to discover her own weaknesses, which she would not be able to do were she given methods only. It is true that in our city schools the time given to each pupil is small; but the class profits by every lesson that is given before it. The student who is giving the lesson gains the power to talk before the class; but she and the class both lose the self-confidence they seem to possess before making the effort, and learn that because they know how to do, they are not always able to do. This is an advantage, if it gives to the pupil more confidence in the method and less in herself—if it teaches her that she has something to learn by experience.

After the student has had some training in the Normal School, she goes into the School of Practice, where she may repeat before the children what she has practiced before her fellow pupils. In this work she is required to vary her methods of presentation to suit the class she is to teach, and to show her own individuality. Students also have in connection with the work some opportunity for the discussion of erroneous practices in connection with the teaching of reading. Among these are: The wrong of teaching the child new words during the reading lesson. The inability of the child to comprehend the thought if he is not familiar with the meaning of the words and the necessity for teaching these prior to the lesson is insisted upon. The wrong of calling the child's attention to the punctuation marks during the lesson—because it distracts the attention, and anything that distracts the attention interrupts the thoughts and produces mechanical reading. Happily this practice is almost obsolete, but some of us readily recall lessons given by conscientious teachers not in the dark ages during which we were taught to count one at a comma, four at a period, etc. Also the utter uselessness of class criticisms with little children. The inability of the child to exer-

cise the faculty of judgment which it possesses only in embryo—the waste of time, and, worse than all, the utter lack of attention to the main point of the lesson, the thought of the piece. For to what does he pay attention, if he wishes to answer the question he is so sure to receive? To the words, or to the punctuation marks, for here only his ability to criticise lies, and for how long does he pay attention even to this? Only until he has heard the first mistake, and then his delight at announcing the discovery shows that this form of exercise touches not only his intellectual but his moral character. Is not humanity sufficiently prone to find fault without our cultivating this spirit?

The student is warned against giving the child a piece too difficult for it to understand. The thoughts of a Webster, a Clay, a Calhoun, the outcome of great and mature minds, are not pieces suitable to be put into the hands of the immature boy of ten or twelve years. Neither does he derive any thought, nor does he hold his attention upon the piece. Love of literature, which should be the outcome of all the teaching of reading—and unless it is the outcome the work is a failure—will never be accomplished by this exercise. The child's listlessness and inattention are sure indications of the harm that is done him.

These few illustrations may possibly serve to show what is done in this direction. Methods, however, are sometimes erroneous only under certain conditions. The practice of having pupils read while others have their books closed, though undoubtedly admirable generally, is a failure in some classes because of insufficient training in habits of attention. Little children, not trained to do so, find it difficult to give attention to anything in which they are not actually taking part, and in such cases, unless the matter of the piece is unusually interesting and readers exceptionally good, we find that the attention of a large number wanders.

Circumstances under which this method would and would not be valuable are suggested to the class, and the student is led to discover for herself the conditions under which it would be useless. The successful teacher is she who can determine which method will suit each class of children she has to deal with.

And finally we come to the choice of materials. The love of good literature is one of the pupil's most precious possessions.

The ability to read without the power to select what to read, is a doubtful acquisition, and our aim should be to cultivate a literary taste by regular stages from the primary to the high school. The study of the child will enable us to determine what should be given to him at each particular age. The advantage of allowing entire works of the best character to supersede to a great extent the old reading books, as soon as the child is ready to receive them, should be encouraged. The reading book need not be entirely supplanted. In the lower grades they are useful in helping to enlarge the child's vocabulary, and in the higher grades they give variety of expression. In the upper grammar grades effective work may be done with them if the various selections from one author are studied at one time; these, together with a short sketch of his life and a study of some of the criticisms of his works, will help to develop a desire to read the works of this author.

But it is by the use of the entire classics that we hope to do the best for the child. His reading in the future, if culture is to be attained, will not be of fragments, but of a series of chapters or even books, and the work of the teacher should be to train the children to long continued efforts of attention which we shall not be able to succeed in doing with the incessant changes of the reading book. The object of all reading, whether for the purpose of topical study, for the giving of general information, or for the development of a literary taste, should be carefully considered and the various masterpieces suitable to be put into the hands of the children should be arranged with these purposes in view.

Literature suitable for the little child is more difficult to obtain. The majority of our primary readers are filled with insipid commonplaces that bear no relation to the work of the class. Fortunately, in these days of the mimeograph, the hectograph, and of the cheap printing presses which are being introduced so largely into our public schools, we are, to a certain extent, independent of the reading books for the lower grades, and we can arrange the lesson, making it bear on the day's science work, or can give to the children the myth or the fairy tale used in their language lessons; or we can reproduce their own little stories—in which there is the greatest amount of interest

shown. The student is trained to adapt these stories. Parts beyond their comprehension may be eliminated, and the rest told in simple language that the child can appreciate.

The work that has been outlined in this paper is the work that we attempt in the Normal School; but I frankly admit that the results we desire are not always attained—partly owing to the immaturity of the student, and partly to lack of time. Our effort is to set before them a perfect standard. We know that some of them will follow it only at a distance; but the very effort to follow it will produce growth.

If we can prevent narrowness of view and rouse in them the spirit of investigation—if we can keep them alive to the fact that in school work more than in any other work they must avoid ruts and grooves—and that they can accomplish this only by keeping abreast of the times by means of good literature on the subject, by lectures, etc., we may hope to place in our schools teachers keenly alive to their responsibilities, and consequently better able to serve the best interests of the pupil—for, after all, it is the pupil we are to reach through the teacher. The schools are for the pupils, and the pupils are, or will be, for the nation.

DISCUSSION.

MR. L. F. LYBARGER: The aim, as I understand it, of the one who discusses the paper is simply to open the discussion, in order that the subject may appear clearly before the Convention for intelligent discussion, and with that aim I will speak directly to the point that we may go home after the general discussion having gained new truth, or having added to what we already possess.

The suggestion was made this morning, and wisely, too, that there is but little real difference of opinion among us after all. It is with the hope of effecting a compromise between what may *seem to be* widely divergent opinions, that I attempt, hurriedly, to state the case from the standpoint of psychology.

Pouring in from the external world—through eyes and ears, through nose and mouth and fingers—are streams of impressions, streams of sensations. They come in from everywhere—from around, above, beneath, from sun and ocean, from groves and rocks and trees—they pour into this being of ours from all

these various sources. We call them impressions, sensations. After that stream gets within the temple roofed and walled by the skull, it divides into two branches: intellect and emotions. This is, in brief, the psychology of the matter as I understand it.

It will be observed that nearly all the men and women of the world who have been characterized by an abundance of feeling, by strong emotional natures, have also been noted for intellectual power. I call attention to Burns and Goethe, and our own Ralph Waldo Emerson. It will also be found that men of great intellectual capacity, of broad education, have also been men of strong emotional natures. It has been said that the undevout astronomer would be mad. On the one side are the generalization of facts; but on the other are the deep emotions which stars and planets have developed in his soul. So I say that intellect and emotion grow and develop together. Expand the emotional nature and you expand the possibilities of the intellect. Expand the intellect and you multiply and deepen the emotions.

It has seemed to me, upon looking into this subject, that the intellect is the door to the emotions. And also that the intellect is the door leading from the emotions to the external world. Back of the intellect are the emotions. Back of the intellect which carves and chisels and paints, lie the emotions which handle the chisel, the brush, the paint. They are the motive power of the mind.

What is the function of the intellect? It is to transform the emotions into forms and colors and sounds. The emotions of Handel, through the agency of the intellect, were transformed into grand melodies. The emotion of the great, beneficent Drexel was transformed into this magnificent institute. Into poetry and prose, into arts and mechanics, forms divine that have enriched the earth, have been transformed the feelings and passions that glowed in the heart of man.

What is the function of the muscles, that much agitated question in elocution? Muscles are simply the apparatus by which the intellect and emotions react upon the external world. You do not *see* my feeling, my enthusiasm. Enthusiasm is the name of a given set of *muscular motions*. You cannot see my anger, you see merely a given set of motions and hear sounds. The

muscles, I repeat, are the apparatus by which the intellect and emotions react upon the external world. And were there no muscles, you and I could not communicate with each other.

We are likely to forget the reaction of the muscles upon the emotions. They go together, you cannot get the highest development of anger without this reaction. Leave out either factor, and you blunder. You must have both. Nature gave them both, and does not charge extra fees for exercising both together.

We are likely to think that mind is the product of the nervous system alone. It is not. Mind is the product of both nerves *and* muscles. Leave out either, and there can be no mind. The one is as fundamental as the other, and if there be any preference, it is on the side of the muscles.

The most simple psychological action is one we call stimulation and discharge. Cut off the stimulation, and the discharge cannot occur, because nothing can move of itself. Something must move it. Furthermore, the stimulation of all muscular action lies in the external world.

And my last point is this. You and I see and hear but little of this world. We imagine the larger part of it. Back of your face I imagine the good nature which is there. I cannot see it, I only imagine it. That which the human mind has given is the creation of the imagination.

MRS. YOUNG: I should like to ask to what extent the philosophy of voice culture demands the attention of the teacher in high school and normal work.

We are talking of expression. How far can true expression be taught without a certain amount of technical work bringing the body under subjection, so that the different organs can be made tools for the soul's needs?

I ask for information. It seems to me that it is a point which has been somewhat overlooked. It seems to me that it is most important in children. You will find sometimes that through timidity, and because they have not been taught at home to talk, or to use their vocal organs, they have a very small larynx, are not able to pronounce well. How can they express a thought without technical training opening the way for expressive work?

MR. F. F. MACKAY: Muscular awkwardness always follows mental embarrassment.

MR. GEORGE B. HYNSON: I should like to refer to one or two remarks made here.

I noticed the words "natural" and "imitation" were used several times. I believe if there are any two words used more loosely than others by teachers of elocution they are those two words. I do not suppose many members of this convention would like to stand up and define exactly what they mean. If we seek for the "natural" man, we would find him in the forest of Africa, or the South Sea Islands. I think we should realize from the start that even our thinking is not natural, that it is given to us in an embryonic stage, and must be cultivated as every other power.

Words are mere arbitrary symbols; we have to learn them from the ground upward. We begin that at an early age; in fact nearly all the words we have most of us picked up through imitation, pure and simple. We have imitated the good and bad. As a writer in the *Century* says, we may imitate in a slavish manner, and in an original manner: that there can be no originality without imitation. I will allow you to interpret that for yourselves.

We hear a great deal about the naturalness of children, how they talk to their dolls. What language are they using? They are using the same forms of expression, and frequently the tones that their mothers use. One may imitate the tones of one mother slavishly, and another one, of half a dozen mothers, which is original imitation. I would suggest that we must imitate and must know something about the tools we are using if we would be good workers.

The question is not so much whether we shall imitate, as *what* we shall imitate, and a good deal of the false elocution we rail against is not the result of imitation, but of following false methods.

MR. NEFF: I think that the terms "Natural" and "Imitation" are terms that are not necessary to be used in the teaching of elocution and, therefore, not necessary to define.

MISS GUY: I think all teachers mean the same thing by natural, but my idea of nature is that nature is truth, and

once we get the truth we have nature, and know how to be natural.

If I have a pupil who insists upon being awkward I don't say he should be allowed to stay in that state because he says it is natural to him. It is natural to us to be straight and we were born so, and because he stands crooked, because he feels it is natural, is because he has formed the habit. I think if any reader gets at the truth of a thing there is no difficulty in finding the natural way in which to express it. This applies to both vocal and physical expression. A bad voice seems to be natural to some people, but it is not the true kind of voice. A bad expression seems to be natural to some people—I think I should say no expression at all. Some people may make very awkward gestures and not express anything by the movements they make. They are imitating something, but they are not natural because they have not the truth, and all pupils and people cannot express naturally without instruction. There are some few who are fortunate enough to have sufficient command of the voice and body to express what they want. There are others who, by unfortunate environments have so lost these powers that they need instruction, and they need a power which will enable them to give way to themselves.

So far as gesture, or facial expression, is concerned, no pupil can give a proper expression of the body until he has learned to have perfect command of that body. He has then command of the truth. If he has the truth or soul of what he wants to state, he will have no difficulty about his gesture, but this comes from preliminary work. If a pupil has the exercises and can move easily without thinking what he is doing, he will have no difficulty about expressing himself, and his expression will not be retarded by his gestures or movements.

MR. H. M. SOPER : There seems to be two theories of teaching emphasis, one a theory of not teaching and another of teaching it. A few moments ago I gave an illustration of the lack of the right use of emphasis. I should like to hear how this difficulty can be overcome so that pupils will not make such blunders.

MR. L. F. LYBARGER : There is no problem in it. No emphasis can be put on that sentence which will very radically change the meaning of it. Emphasize first one word and then another, it

makes no difference. He does not disguise his meaning. What did the reverend gentleman mean? He meant, I suppose, that if the pastor was not present at the prayer meeting they would have a good time. That is what he meant, for that is what he said. If the reverend gentleman had not meant exactly that, it was not the fault of his emphasis, but the fault of the language. No man in his daily conversation ever emphasized the wrong word. He emphasizes his meaning, and it is a physical impossibility to emphasize the wrong word.

MR. SOPER: The man did know what he wanted to say, and thought he had said it, but the audience did not think he had, and a smile passed over the faces of his auditors. I see the same mistakes in daily conversations.

MISS NEWCOME: I use the term natural myself, a great deal, and I use it in opposition to the word habitual. Natural, is according to the laws of nature, or as some one has said, according to the truth. There are certain laws and principles which apply everywhere. We find them in reading, in every subject. That, I should say, was being natural which was in accordance with these laws. On the contrary, we are all creatures of habit and that is our habitual conduct when we act in accordance with these habits; and this is how I use these terms frequently. Pupils say "that it is perfectly natural to have certain defects; my father and grandfather had them, consequently I must have; it is a natural thing." So I say to them it is habitual with you. It is not according to nature, consequently you must correct them, and I try to keep the correct thing before them until they forget the old habit, dwelling upon the right thing and giving the right in place of the wrong.

Good habits are natural. We were using the word imitation and natural. To be natural is to be in accordance with nature. I think the common use of the words is, that natural is the good thing, imitation the bad thing. Possibly we do not use the term correctly. If we have bad habits we should place the right ones in lieu of them.

MR. E. M. BOOTH: Murdoch said, "It is a desirable thing to be natural, but you have to learn how." If this is true it will apply to our emphasis. We cannot always give the natural emphasis to complex questions and sentences without knowing how.

THE RELATION OF PHYSICAL CULTURE TO VOICE.

FREDERIC A. METCALF.

Let us consider for a moment what we mean by voice, as upon our understanding of this term will largely depend the subject matter of our discourse.

We may define voice as used here, as a sound coming from the vocal chords of a human being and used for the purpose of expression. All voice is sound, but all sound is not voice. The voice as voice is *per se* not valuable, and its cultivation in that way is not beneficial. The voice in itself is no more than any other sound. It is only when we relate it to the individual and use it as an instrument of expression for the soul that it becomes valuable. This is its natural office, and only in this way can we reach its highest development. The voice is the natural servant of the soul and reporter of the individual. The voice always truly reports the person. By this I mean the whole person, physically, mentally, morally, and spiritually. The condition of the person, his education, his life experiences, his associations, thoughts, feelings, health are indelibly interwoven in his voice. We cannot separate the man and his voice. It is a part of him, and by it is revealed his personality. It is an open book to him that can read.

Not only is this true in the realm of humanity, but it is also equally true among the lower orders of animals, and, in fact, of every object in nature, either animate or inanimate. We are continually judging, distinguishing, and comparing persons and objects by means, either of sound or voice.

Mr. A. and Mr. B., when I hear them speak, are reported to my consciousness as two distinct persons even though my sight, taste, touch, or smell may not be acting upon them at the time.

The voice of love is known from that of hate, the voice of anger from that of pleasure, and that of fear from that of composure by the character of its sound.

The mature man and the little child, the rough boor and the cultivated gentleman are known by their voices.

So also when I go to my home, the voice of father, mother, sister, brother are known with certainty, although the walls of a room may separate us.

On being suddenly awakened in the night by a noise, it is easy for me to tell whether my slumbers have been interrupted by a dog baying the moon, or by Sir Thomas Cat intent upon his vocal practice. So also I should not mistake the hooting of the owl for the cricket's chirp, or the humming of the bee for the nightingale's sweet song, or the shrill clarion of chanticleer for the noisy gabbling of the goose.

In the inanimate world this is still true, although we cannot say literally that these objects possess voice. Still my consciousness easily distinguishes the different effects produced by sound coming from different objects or occasioned by different conditions.

Sings Coleridge :

"God!" let the torrents, like a shout of nations,
Answer! and let the ice-plain echo "God!"
God! sing ye meadow streams with gladsome voice,
Ye pine groves with your soft and soul-like sounds!
And they, too, have a voice,
Yon piles of snow,
And in their perilous fall shall thunder, "God!"

Each of these natural objects speaks to me with a different sound which represents to me the character of the object. So we might continue *ad infinitum* finding endless illustrations of the fact that sound takes its character from the character of the object from which it emanates.

What causes the difference in sound? The difference in the condition of the object whence it proceeds.

How can the character of the sound be changed? By changing the conditions which produce it.

Take in your hands some soft, moist clay. Drop it upon a hard floor. Your ear senses a dull thud. But suppose you fashion this clay and thoroughly bake it in the oven until it becomes hard. Now drop it upon the same floor. You hear an entirely different sound. This is because the clay is hardened. In other words its condition is changed.

Again, listen to the musical and soul-inspiring notes of a violin in the hands of a master musician. A string suddenly

becomes loosened. The harmony changes to discord. The condition of the instrument is changed.

My friend, Miss Blank, is a beautiful singer or reader, and many times have I heard her "discourse most excellent music" with angelic voice, or render, in the privacy of her own home, thrilling selections in soul-stirring tones. But she appears before a large audience for the first time, or it may happen that she suddenly contracts a severe cold. Now let her attempt to sing or read. Her voice has lost its sweetness, and sounds "like sweet bells jangled and out of tune." Why is this? Her mental or physical condition is changed.

An orator starts to speak in a disagreeable voice, but before he has finished, his voice has become musical and free. Why? His mental and physical conditions have changed.

How shall the violinist change the discord to harmony? Let him tighten the loosened string. How shall Miss Blank overcome her difficulty? She must learn to control her nerves, or cure her cold as soon as possible. And likewise my oratorical friend should have his mind and body in as good condition in starting as they were in after he became thoroughly in earnest in this subject.

From the foregoing illustrations it is patent that the condition of the individual at the time he is speaking gives the character to his voice at that time. Of course, we cannot obtain a perfect voice by purely physical means. Such a voice can only come from the cultivation of the whole person physical, mental, moral, and spiritual. But my present purpose is to show some of the ways in which a proper course of physical training will favorably affect the voice. I shall therefore confine myself mostly to the consideration of the physical side of voice.

Benefit to the voice through physical culture can only come through the practice of exercises which obey the laws of the muscular and nervous systems, and bring them, especially those more directly concerned in producing voice, into healthy, active condition. Any kind of physical culture will not affect the voice favorably. We must practice such a system as will obey the laws governing voice production. Many systems are more harmful than beneficial in this respect. They act in opposition to the natural demands of the body. What we must have in order to

produce good results in the voice is physical culture scientifically related to voice production. Many voices are permanently injured simply through exercising the muscles wrongly, and often the chief work of a voice teacher is to correct wrong muscular habits induced by practice of improper physical exercises. I refer in this paper, not particularly to so-called voice exercises, although of course they are physical exercises, and the same is true in regard to them; but here, I am considering what is usually termed physical culture. Neither is it my purpose to discuss the advantages or disadvantages of any particular system. My endeavor is to set forth some of the laws that any system of physical culture should include in order to affect the voice favorably, and to show some reasons for the same.

The voice for its production is dependent upon the physical organism, and, this being the case, it may be easily understood that there must exist between the two a close inter-relationship, and that the laws governing the education of one are intimately connected with and correspond in principle to those governing the other.

The voice, in its evolution, passes through four principal stages or planes.

First. It acts on the plane of Force or Life.

The voice must be alive and able to act in an uninterrupted or continuous line.

Second. The voice acts in the form of pitch or Musical Slide.

The voice must be flexible and able to act on different pitches freely, also to pass from one pitch to another easily and without interference.

Third. The voice acts in the form of volume.

The voice must have sustaining power.

Fourth. The voice acts in the form of time.

The voice must act rhythmically and harmoniously.

We now come to the consideration of the way in which proper exercise of the body will aid the voice in acting in these ways.

In the first place the voice must be alive. A dead voice is useless as an agent of expression. The life of the person must be pulsating in it, before it becomes an expressive thing. If, then, life in the voice is necessary, and, as we have seen, this life

in the voice is in great measure a report of the condition of the body, any system of physical culture which adds to the life of the body will tend to add to the life of the voice.

First then, in our physical culture we must be careful to practice such exercises as shall tend to increase the vitality of the body and cause it to flow in a continuous stream.

The first step toward this end is to assume and maintain a proper standing position. A proper standing position is that position in which all parts of the body are held in the attitude in which they are in perfect readiness to perform their natural work. The head is easily poised, the spinal column is as erect as possible and the vital organs well lifted. When this position is correctly taken the whole person, physically considered, is in position to act. The vital organs are working at their best. The whole person is standing freely and easily, without effort, all unnatural pressure is removed from nerves and blood-vessels, and the life of the person can act without interruption. The continuous life obtained by this and similar exercises will be reported in the voice, if the voice be used while the body is thus sustained. The voice will have vitality and animation. It is alive and ready to be used. Life in the body gives life in the voice.

Second—*Pitch*.

Pitch is the particular key on which the voice is used. A slide is the passage of the voice from one pitch to another.

As in the manifestation of life in the voice, so is it in regard to pitch. It is in great measure a report of physical conditions in the person.

The muscles which control the voice must be flexible and capable of many adjustments, that the voice may take different pitches; and in order that the musical slide may be smooth and beautiful the different muscles must not interfere with each other in their action. Each set of muscles must act without interference from other sets.

Any system of physical culture then, if it be helpful to the voice, should provide for the exercise of the different sets of muscles in such a way that each group may act without interference from any other group. Any stiffness or obstruction in the action of the muscles of voice will report itself in the form of hardness or inflexibility in the voice.

We may free the different groups of muscles by exercising each set separately.

The ones most nearly related to the voice are the muscles surrounding the hips and lower part of the abdomen, the muscles about the waist line and upper part of the abdomen, the muscles controlling the action of the floating ribs, the upper or true ribs, and the head and neck. Each group should be exercised separately.

Exercises in this division have an important influence on the voice by giving great freedom to each group of muscles so that they may be easily adjusted without interference with each other. This gives flexibility in the action of each distinct group and tends toward flexibility in the voice.

Flexibility and freedom of action in the separate groups of muscles concerned in producing voice is reported in the voice in the form of flexibility of voice, or the power to act on or pass to different keys easily.

Third—*Volume.*

By volume of voice I do not mean simple loudness, but carrying power, or suggestiveness of size.

This, like the previous form of action in the voice, is dependent greatly upon muscular action. Volume is that quality in the voice which represents largeness or limitlessness, and suggests to the hearer control of great power. It is the voice of will or purpose. This quality requires for its production great strength in the muscles—great sustaining power. As purpose is the director and controller of the mind, and as volume is the voice of purpose, so in the muscles, in order that the voice may report this, we must have a great amount of power perfectly directed or centered. This will give support, breadth and power to the voice. A due regard for the proper relationship between waste and supply, and a balance between the exercise of the muscles which control the voluntary movements and those which control the processes of digestion and assimilation, breathing, circulation of blood, etc., will do much in this direction.

In other words the due relationship between the exercise of the muscles controlled by the action of the spinal chord and the spinal nerves which waste material, on the one hand, and the exercise of the muscles controlled by the action of the pneumogas-

tric and sympathetic nerve systems which supply material, on the other hand, tends to accumulation of strength, especially at the vital centers.

We are apt to exercise the muscles of the extremities, which waste material, too much in proportion to the amount of exercise given to the muscles surrounding the vital organs which supply material.

We should strengthen the vital centers. They are the fountains of all life and strength. We can strengthen them by properly exercising the muscles which surround them, not in any way we please, but in the way their structure indicates that nature intended them to be used.

What action in the muscles will produce in the voice what is known as volume or suggestiveness of size? Not life or animation alone. Not the free action of each separate group of muscles. There must be a relationship established between each group and the center of action. The power must be centralized. Each set must be supported and controlled by the center of power or fountain of power in the performance of its particular work.

In this way power is gained by centralization of energy. The energy which was gained in the first exercises is now centralized, and this centralized power directs and controls the movements of each separate group of muscles. When the body has been educated according to this law there will be power in the voice.

The ideal system of physical culture will recognize this law, and involve it in its practice.

How may we accomplish this? Through regard for the natural law of reflex action. By teaching each part of my body that when it moves it must obey the natural center, and by exercising the extremities in a way that shall strengthen the torso, which is the natural center, more in proportion than the particular part used, until finally the torso becomes strong enough to direct all the movements.

When my arms or legs are moved it should be in obedience to and controlled by the muscles of the trunk of the body.

The voice is a reporter of conditions. The physical condition of centralized power thus produced will report itself in the voice in the form of sustaining or carrying power and breadth, usually called volume.

Fourth — *Time*.

The voice in its perfection is produced rhythmically and harmoniously, and acts in these forms.

All living things in nature, in their highest state, move in perfect rhythm. Even "the very stars are said to make harmony as they revolve in their spheres." Rhythm is one form of harmony. Perfect rhythm implies perfect harmony of action, or in other words perfect relationship in time.

When the voice is used rhythmically, it means, physically speaking, that the muscles work in harmony; that is, the proper relationship exists between the different groups of muscles used in producing voice.

The different qualities or effects in the voice are caused by the different positions which muscles or groups of muscles assume in relation to each other, and the rhythm in the voice comes from the rhythmical movement of the muscles. Harmonious action of the muscles causes rhythmical production of voice.

When any set of muscles is used it should be aided by the united action of all naturally related groups. Each should help all, and all should help each. Any misadjustment between the muscles will produce inharmony in the voice.

It is not the action of the diaphragm, nor that of the abdominal muscles, nor that of *any* one set alone; neither is it the action of all of them together, but the proper relation between the action of the diaphragm and abdominal muscles, and the *harmonious* action of all the muscles used that gives the ideal harmonious production of the voice.

This harmony of action also will be necessary in a system of physical culture which meets the highest demands of voice training.

Such a system will provide for exercise of the body so as to cause it to obey the natural law of opposition. This should be done and can be done; but only by *allowing* not *forcing* or rather trying to force the different parts to respond to each other; by yielding to muscular sense, which naturally seeks to establish harmony, until finally nature establishes perfect unity in movement in the body.

When I move one part all naturally related parts should be *allowed* to move, not forced to do so. They should act as nature

prompts. Then, if I have passed through the three previous states of development in my body, the natural response will take place, and finally all parts will work together sympathetically.

The sympathy and harmony of movement in the body will be reflected in the voice, and the voice will be fitted to work in harmony with and to respond fully to the soul.

Now the condition of the person is entirely changed, or rather has been evolved to a higher plane, and the possibilities of his voice have grown proportionately with the education of his body.

Anything which tends to weaken the body tends of necessity to weaken the voice. Any unnecessary expenditure of energy through friction or inharmonious action of the muscles calls for an abnormal expenditure of nervous energy to stimulate the muscles and overcome the resistance. In this way the nerve centers become weakened and cannot furnish sufficient stimulus to cause the muscles to act properly. The muscles become relaxed, and this weakness is reported in the voice.

Exercises involving the principles of harmony and unity do away with friction in muscular movement, and strengthen the nerve centers, thereby adding to the vitality of the nerve centers, increasing the stimulus, and causing the muscles to become more responsive. This lessens the amount of effort necessary to produce the voice. These exercises conserve nervous force by co-relating the action of the muscles. This will be reported in the voice in the form of perfect rhythm and harmonious production. The voice should be responsive to the thoughts, feelings, and purposes of the soul. We can help much to make it so by obtaining a corresponding result in the body. The fourth division of exercises makes the body responsive to the thoughts, feelings and purposes of the soul, and the inevitable effect upon the voice is to produce there the same result. The highest use of the voice is to express the soul, and likewise the highest use of the body is for the same purpose.

The voice can only be brought to its highest perfection through arousing mental states by presenting proper objects of thought.

Still I believe that physical culture holds a high place in relation to voice culture and is, in fact, the foundation of true voice cultivation.

A strong, free, healthy, harmonious action of the muscles and nerve centers will produce strength, freedom, health, and harmony in the voice; and I hope the day is not far distant when voice teachers in general will more fully realize this truth, and when we shall not consider the man as one thing and his voice as another. Let us trust that all will soon recognize the truth which Ralph Waldo Emerson, the Concord philosopher, perceived when he wrote, "All are needed by each one; nothing is fair or good alone."

DISCUSSION.

GENEVIEVE STEBBINS: I agree so heartily with Mr. Metcalf in most that he has read that, I am sorry to say, little remains for dispute. However, on one or two points I disagree.

First, thorough training in the semiotics or signs of expression is valuable in our art as in all other arts. It in no way checks individual spontaneity. What would become of the stage if there were no preconceived plan, if each actor were left to his own unaided inspiration at the moment of performance. To thoroughly study the typical attitudes as arranged in the Delsarte charts, does not, to my mind, chain individuality, but frees it.

Second, voice is dependent on the instrument action of certain muscles, just as running, rowing, leaping, etc. are dependent on the health and strength of the muscles concerned in their use. We train special muscles for special work. As the voice depends on the breathing as well as on the throat and head, I consider that all trunk exercises that are well and fully breathed aid us in voice production.

Voice, again, is very much affected and colored by arm motion; gesture, preceding speech, colors it. In all arm work we should carefully avoid holding heavy weights in the hands, for, by so doing we destroy evolution of expression. The hand should be the last part receiving the nervous force. We can swing our arms without clubs and derive great benefit from the shoulder action.

In stage training fencing is considered of great value as it gives vigor to the legs and intensity to the arms. In my own work I train the Swedish "fall out stands" and all possible bent knee attitudes. We certainly gain decision in excited attitudes if the bent leg holds us firmly. Surely that cannot be left to the inspi-

ration of the moment. And finally we all need to cultivate fine normal walking, head well held, shoulders down, arms free, hips back, pendulum step, the whole body firm, elastic, free. Does all this come by inspiration? Alas not!

Before closing there is one point of great importance that I wish to impress upon you, namely, the opposite effect of extreme action upon the voice. In proportion to the flow of nervous force into the members, will the voice become stifled and intense. Evidently then, you should not be too energetic in your action when you require a loud clear tone. When one can no longer speak the eloquent look finishes the story.

A true gesture can never be followed by a false tone or *vice versa*, as a conservatory teacher called through a closed door to Delsarte, when the latter was his pupil.

"Your gesture is false."

"How, master, can you know, you cannot see me." replied Delsarte.

"Ah! But I *can hear* you."

✓ MR. THOS. C. TRUEBLOOD: I wish to give the Convention a little experience in regard to the effect of physical training upon students in the University. We have found, on taking statistics of a number of students who have taken courses in the Universities, that those who have taken an active part in the games of the college, baseball, football, etc., and have strengthened their physical bodies, show themselves strong vocally. They do not always control their voices well, but their tones have volume, a good deal of variety, and you feel as if when those fellows spoke, there was some physical vigor back of the tones. Whether other members of the Convention have found this true I do not know, but I think even the more robust physical exercises of our colleges will have a direct influence on vocal power. Whether that vocal power is pleasing or displeasing, it adds to vocal power.

✓ E. M. BOOTH: My experience corresponds with Mr. Trueblood's in that respect. I had several years ago an experience in a college where much attention was given to athletics; hence when I came to the study of gesture I had very little work to do; their habits were already formed for freedom, so I had to give only a few suggestions in aiding habit.

I have one suggestion to offer. I have found that sprinters,

runners, those young men in college who give their attention to what is called sprinting, do not breathe rightly. I have had several pupils whose respiratory powers were demoralized, and it was all I could do to get them to breathe properly. They have a method of damming up, as it were, the source of supply and keep the breath held tensely in the lungs, and I have had one or two pupils who had a severe experience in that line. I should like to hear whether there is some formula by which it can be remedied.

FREDERICK A. METCALF: The result from my standpoint, is largely due to this fact: they are generally exercising the muscles of the extremities which are controlled by the spinal cord, and a waste of material follows, and they do not take sufficiently into consideration the strength in the vital centers in order to supply the waste of energy.

MRS. A. B. CURRY: My experience in teaching does not agree with Mr. Trueblood's in every respect. I think the majority of those students in my experience, who have practiced with Indian clubs and in that sort of exercises, have been the most difficult ones from whom to get any true, expressive voice work. In listening to the paper just read, I found myself asking what Mr. Metcalf meant by "live voice" and "dead voice." I should like to hear the answer to that question, as I think it would make the point clearer to some of us.

MR. LEIKE: I am heartily in accord with Mr. Metcalf's paper. I think it exceedingly sensible, and exceedingly logical. He proceeds with his physical culture as we commence with vocal culture. We begin with the work of vocalization commencing with phonetics and putting the sounds together in the form of words. There is hardly a single sentence he uttered that I would challenge. He spoke of physical culture as being the foundation of vocal culture. It seems to me they work together.

THE RELATION OF PHYSICAL CULTURE TO GESTURE.

ELEANOR GEORGEN.

Before opening my paper allow me to express the keen satisfaction and delight I have experienced in listening to the

excellent addresses and to the able and instructive papers which have preceded my own, at noting the fact that each one, from Miss Wallace at the head of the primary school department in this city to our president here has so fully, yet so unconsciously, presented to us the direct laws and doctrines of the great master and savant, *Delsarte*. Yes, they have presented the principles of a system which Mr. Mackay tells us does not exist, call it what you will, Mackaye or Delsarte, it matters *not*, the fact remains that a *system does* exist whereby the body may be trained to ideally correct physical action in accordance with the mental or emotional being, which will yet *rule* the educational world, and I, God willing, will live to see the great work well on its mission. Miss Wallace tells us of the object teaching which trains the mind of the child to keener sensibility and lays the foundation for its more advanced studies. Mrs. Thomas talked Delsarte to us throughout her paper by telling how the mental and emotional nature must be trained to give true and and natural outward expression. Ah, your *theories* are excellent, but one lady was asked, do you find the desired *results* from that excellent system of training throughout your schools, but the lady was obliged to admit that they were not quite what she could desire. Why? Because the training to the physical side does not harmonize with the spiritual nature. You all talk of nature. You say, be natural. Our respected President said in his address: "That nothing which is not natural should have a place in art," so Delsarte thought and spent half a lifetime in trying to discover the laws underlying that very naturalness which would aid the poor human physical body, usually a slave to conventional habit to outwardly and ideally express the thoughts and emotions of the inner being in its artistic relations. What represents nature? Has nature no standard? Do I represent nature? Does each one of you? Then nature has *many* forms. No! each one of us simply represents a creature of habit and mannerisms. Nature is ideal; *seek* for that ideal and train the body to it, and your work will be more successful. Mr. Mackay preaches Delsarte theories whenever he impresses us with the fact that acting represents the physical nature guided by the mentality of the being, but when he said the great *master* of elocution lived centuries before Delsarte and *he* wrote, "Suit

the action to the word and the word to the action," Mr. Mackay did not tell us that Shakespeare gave that advice (as we are all so prone to do) without instructing us *how* to follow it. It remained for Delsarte to search out the principles underlying the laws of nature, whereby that advice could be carried into effect by our imperfect bodies. Do not let the charlatans and misrepresenters of this great art blind you to the merits and inestimable value of its teaching but search the truth for yourselves. And do not presume to criticise any art which you do not understand and never have taken the trouble to study.

What is the relation of physical culture to gesture? To me it represents the keynote, the cornerstone, the foundation to all true gesture.

It is to gesture what the air we breathe is to us. It is the life, the vitality, the very soul of it.

In speaking of physical culture I must be understood as meaning that which is popularly, or shall I say, in some instances, *unpopularly* known as the physical culture according to the laws of Delsarte—expressive physical culture.

I can speak only of the merits of this one system, because *practically* I know nothing of any other. It is a rule of mine never to speak of anything I know nothing about. I entered heart and soul into the study of the Delsarte expression which appealed to every sympathetic chord of my nature, and have found in it everything to meet the needs of myself and of my pupils. It furnishes strength and physical control, and thereby mental and emotional control; it furnishes freedom of movement, and with strength, control, and freedom, must come grace. It also naturally improves the walk and carriage, and with all these desirable combinations, must come health, and what more can we desire as a foundation to our expressive work?

Ah! but do I not hear someone say, "this sounds very well; in theory it is excellent, but where do we find all these advantages exemplified?"

Here is Miss A., a prominent exponent of the system, who is so affected and artificial in all her movements, I should not care to be like her. Then, there is Mrs. B., another well-known Delsartian, who does not seem to be particularly strong, and is so relaxed in her movements that she always reminds me of a

wilted plant, and when she recites, her gestures do not express any more or half as much as the gestures of many persons I have seen who have never given the slightest attention to so-called Delsarte expression, and finally there is Mrs. C., who is one of our authorities upon all that pertains to Delsarte, and I should call her positively awkward with not the slightest claim to grace, strength, or physique, so how are we to believe in this wonderful system?

Then, too, there is so and so who teaches the Ling system of gymnastics, and I call this exponent a physical wreck in appearance, possessed of stooping shoulders, prominent muscles and awkward gait. How can we reconcile these stubborn facts with all the virtues you claim for physical culture?

It is too true that our exponents of the different systems of physical culture do not always embody in themselves the virtues they claim for the system they present, and those who study simply to improve themselves in their own expressive work do not always catch the true spirit of the teaching, and so give us a very false representation of that which is understood as the Delsarte system of expression, consequently we have many skeptics, regarding the valuable benefits to be derived from physical culture in its relation to gesture. There are those who do regard physical culture as a very good thing in itself but rather useless in its relation to gesture or emotional expression. But it is not to be wondered at that we have so many skeptics to convert, for is it not too true that the teacher, not only of physical culture but of voice culture, reading, elocution, and of many other arts we could mention, is too often a mere theorist, one who has read a great deal upon the subject he teaches, understands it thoroughly from a *theoretical* standpoint, but has never *practically* mastered it, has never struggled to overcome his own glaring faults and deficiencies, but nominally says to his pupil: "Do as I say and not as I do: this is an unsurpassed system I teach, and if you have the patience to apply yourself, it will be of inestimable value to you, but as for myself I have simply learned the theory of it, having ever been too indolent to work hard enough or apply myself sufficiently to master it myself, or I simply teach it to make money."

Surely the instructor of any art must lose a very large pro-

portion of his influence if he is not an exponent in himself of the principles he teaches, and certainly there is not the *shadow* of an excuse for the physical culturist not being a representative in himself or herself of all that is claimed for the system taught. It would be upon the same principle and just as sensible for a consumptive to claim to have a wonderful and sure remedy for tuberculosis and yet be dying of the disease himself.

But, not to digress too far from our subject, we will return to the direct relation of physical culture to gesture, but first, what do we understand gesture to be? Is it not a momentary action of the body or limbs, expressive of a thought, impulse or emotion? Does not gesture include the whole outward physical being taken in its various parts or as a whole, prompted to action by the inner emotional or mental being? Granting this, should not, then, that outer self be trained to ideally correct action, to enable it to give full, artistic expression of the inward thoughts and emotions? We must train our bodies just as the gardener trains his plants, trees and shrubs he wishes to grow to symmetrical perfections.

Conventionality and daily occupations rob us of a great deal of spontaneity, naturalness and grace, and how are we to overcome these difficulties except by physical culture? If a man or woman means to enter a professional career, either upon the platform or stage, granting that he has marked mental or emotional ability, and has a very bad carriage and awkward movements, is it not a detriment to his artistic efforts? Most assuredly, and how can it be regulated? I should say, only by physical exercises, for if the individual is told simply to straighten up, the effort will be strained and unnatural in effect, but physical exercises will regulate this difficulty by training the muscles to strength and artistic poise, building up the weakened tissues, and so produce an easy, erect carriage, without strained effect. All action should radiate from the center; the body representing that center, it is swayed according to the strength of the emotion, until the latter, seeking a wider outlet, flows into the extremities and becomes a gesture—the only natural and true gesture; but conventional or social life has a tendency to suppress all outward expression of the inner thoughts and feelings, consequently our bodies become inactive and misshapen from

disuse and lack of healthful and natural exercise. We do not expand to pleasure, contract to pain, rise to exaltation, and sink to depression, unless of an exuberant, impulsive nature, or the emotion be of a real, violent nature, when all thought of self is thrown aside, but when we attempt to depict the thoughts of another as expressed in prose or verse the body proves stiff and unimpressionable, quite incapable of outward expression, so then we must again resort to physical culture to train it to flexible movement, that it may perform its important expressive function properly. I think we never know just how stiff and inactive the trunk or body is until we attempt to exercise its different muscles.

I have considered the regulation of the body and deportment first, as the body is the most important factor to expression, it is the seat of the emotions, and emotion represents the strongest actions of the being, and in its expression usually calls for little action of the hands and arms, consequently the latter are but secondary aids to expression, because the emotion could be expressed without them, but *they* could not express intelligible emotion without the aid of the feelings in the body. When the body is correctly trained to suppleness and expressive action, the training of the extremities to correct gesticulation becomes simplified, as the physical exercises employed for the body regulate to a very great degree the movements of the extremities. To make my meaning more clearly understood, in all the movements, according to the laws of Delsarte, we have always before us the great law of opposition, every action of the body calls for an opposing action of the extremities, giving perfect balance and harmony to movement, so through the daily physical exercise of the different members to harmonious movement we learn first mechanically the outward forms of expression, which, by constant practice, afterward become our own natural, idealized form of emotional expression, but this perfection can only be reached through years of unremitting labor, which no theory in the world will ever accomplish.

While training the body to correct action, let us not forget those other important physical aids, the lower limbs. Have we not all found many difficulties for ourselves and for our pupils to make the feet act at the proper moment, to relieve them of

awkwardness? How many times they seem in the way or appear to be glued to the floor, and the lower limbs fail utterly to respond to the sympathetic action of the body? Certainly this trouble cannot be overcome except through physical exercise and training of the feet to proper movements; this is a branch in the art of training to gesticulation too often neglected. In my opinion the lower limbs are next in importance in expressive action to the body and must act in unison with the latter for harmonious effect. The knees represent the emotional centers of the lower limbs and if the chest be relaxed the knees and the muscles of the lower limbs should be correspondingly relaxed; if the body be firm, heroic, then the knees should be firm and strong; if the body expresses vehemence or excitement, the knees should express the same by a firm, curved active action forward; in fact, *every* action of the body must have its corresponding action in the lower limbs; the feet, too, must be trained to free, untrammelled movement by exercises in unison with the movements of the body, and corresponding with the tempo of speech. The amateur actor usually finds his feet sadly in the way, and particularly so at his entrances and exits; then, too, we should surely learn to walk well, and how can all this be accomplished correctly and well except by expressive physical culture?

Our next expressive aids to gesticulation are the eyes and head; expressive of the direct *mentality* of the being, and the first aids in locating objects in descriptive gesture; and here, too, physical culture finds a place. If the muscles of the eyes are weak and the gaze will not readily concentrate, the muscles must be exercised to enable the eyes to perform their expressive function. So too with the other features of the face, only the judicious practice of muscular action will render them mobile and artistically expressive under artificial emotion. We see individuals with naturally expressive faces, who wholly lose that power of expression under an assumed sentiment or emotion.

Physical culture I also consider a very necessary aid to the graceful, easy action of the head upon the neck; the neck muscles from various causes are usually stiff and angular, so that it is very essential first to learn to relax them, and afterwards to control the movements according to the dictates of the will, that the head

may move intelligently, and perform its oppositions to the body and to the other extremities with correctness and grace.

Lastly, we come to the consideration of the relation of physical culture to the arms and hands; this relation I regard as a very important one, for these members so frequently fail to perform their mission with intelligence and skill in perfect sympathy with the thought to be expressed. Yes, this lack of sympathy with the thought or feeling is a common error. We see the hands and arms raised, often with a curved graceful action, and carried to a certain position with mechanical skill, but wholly out of sympathy with the thought which prompts the movement, when probably the arm should be strong and vigorous in action, showing us plainly that the gesture is wholly mechanical and does not emanate from the thought or feeling within. This brings us back to the idea of emotional thermometers, the elbows representing the centers of emotion in the arms, as do the knees in the lower limbs, so if the feeling to be expressed demands a firm, active chest, and firm, active lower limbs, must not the action of the arms be vigorous with firm, strong elbows, to correspond with the other active members, or *vice versa*? Ah! surely this is the secret of true artistic gesticulation, this law of symmetry and correspondence; master that and the rest will regulate itself. We all know the varied faults in gesticulation, the meaningless and inanimate wave of the arm, the angular and pump-handle like gestures, the graceful but meaningless curves, the stiff, awkward and inexpressive hands, and many other faults scarcely necessary to enumerate here, so we will proceed with our subject, to ascertain what physical culture can do for these unruly members; there is no doubt it can accomplish the same great work for these as for other active members. I think we scarcely realize of how many movements the arms are capable until we begin to physically exercise them. Among the commonest faults I find are weak elbows and unmanageable hands, and allow me to say here that I think a great many teachers of the Delsarte system do not pay sufficient attention to strengthening the emotional centers. I think, in many instances, too much relaxation is taught and too many curved actions are indulged in; perhaps it is not practically understood that relaxation is only necessary so far as it shall enable us to gain control over the muscles by the exercise of the

will, and to save the vital energy by permitting the muscles to rest when not called upon to act, so as not to allow those muscles to be governed by an uncontrolled nervous force contained in the muscles themselves; farther than this the practice of relaxation is bad.

Conventionality cramps the action of the upper arms, they are seldom used above the elbows, consequently the muscles become weak from lack of exercise and the elbows either become angular or aggressive in action or weak and inactive, therefore too much relaxation and the practice of curved movements but accentuates the difficulty; that which is a curve in a mechanical exercise becomes an angle in gesticulation, and that which should be a strong, straight gesture becomes a curve, because the elbow, or emotional center of the arm, is weak and incapable of expressing a strong sentiment, so that I would advise only enough exercise in relaxation to free the muscles and place them under the control of the will, and that unless a person is inclined to be very tense not to continue the daily practice of such exercises after their object is accomplished, but to practice those which will strengthen the muscles and compel a straight arm and firm elbow rather than the curved, because the natural tendency of the arm is to curve in sympathy with the normal body. I can frankly say I have taught many individuals who could not straighten the arm and hold it so for even a few seconds, until enabled to do so by the practice of physical exercises. In expressive physical culture we hear a great deal about the vital or physical, emotional and mental, and the three divisions existing in different parts of the body. For instance, we hear that the head is mental, the chest emotional, and the lower limbs vital; that the feet are mental, the knees emotional, and the hips vital; the hands mental, the elbows emotional, and the shoulders vital, but of what possible use is such a theory if we do not practically apply it in our expressive work. Surely these divisions exist, and that knowledge, graciously imparted to us, should direct us how to train these parts to act in harmony, guiding us to the truest artistic principles in expression. If the emotional side of the nature is acting, must not the chest, knees, and elbows all be in sympathy with each other, and if a gesture is made should not the elbow be the active center, and given point of departure to express the emotion?

If the mental be supreme then should not the head, hands and feet be in sympathy, and gesture proceed from the hand, guided by an easy action at the wrist; and if the action be vital or physical in idea should not the hips and shoulders be most active, while the gesture would proceed directly from the shoulders?

And now, to have a general summing up, I should say that the relation of physical culture to gesture is to give us physical vitality and grace, to teach us the law of harmony and correspondence, to give us perfect control of our bodies and arouse within us a keener sensibility, to become alive to the feeling within, to awaken the very soul, by calling into play and developing muscles and parts of the body which were never used before; to act in harmony with the mind and the emotions.

By exercising the facial muscles we teach the countenance to express and the eye to glow with the intelligence of the thought within, and by the same process the fingers become sensitive to feeling, giving delicacy to the touch and symmetry to the hand, we learn to carry the thumb properly, and therefore artistically, and to give life and elasticity to the movements. By exercising the arms they become developed and strong, and we are thereby enabled to use them easily and gracefully, in sympathy with other active members of the body.

In short, no art can be acquired without paying strict attention, in the beginning, to mechanism and technique, and, to me, physical culture represents the technique of gesture. We learn to gain control of each active part, and teach it to perform its expressive function correctly, and therefore artistically. The physical nature is taught to unconsciously respond to the inward nature by giving ideal outward expression to the inward sentiment or feeling. We are constantly training our own nature to the ideal, and, in time, learn to know no other expression.

Without this mechanical physical practice we simply depend upon our own imperfect habit or idea to portray the ideal, and therefore fail; or, if we attempt to use our knowledge without the actual practice, the artistic effect is ruined by the conscious consideration of the physical being, and becomes wholly unnatural and strained. So I should say, do not be afraid of the mechanical means by which all true art must be gained; although,

of course, we must study far beyond mechanism to reach anything like perfection. Too many stop in the middle of it, and there remain.

When called upon to do an artistic piece of work by all means lay aside the mechanism lying behind the art, and enter into the spirit of it with all the heart and soul, unmindful of the physical aids. But remember that expressive physical culture is the life, soul and vitality of gesture.

DISCUSSION.

MARY HOGAN LUDLUM: "Eloquence," we are told, "is the gift of Nature," and must be left to her direction. But nature unaided by art, has never yet produced a perfect orator, nor has she approached perfection.

"Gesture has been called, "The language of Nature." We might speak to a foreigner all in vain, but the outstretched hand and smiling countenance are understood by all.

The degree of perfection by which the art of gesture was carried by the ancients is shown from the challenge of Cicero by Roscius—the latter contending that he could express the same idea in a greater variety of ways by his gestures than the former could by the use of words.

How many men ever stop to think that they cannot possibly make a single gesture with the unconscious grace of a child. We are constricted from head to foot.

Goethe says: "All art must be preceded by a certain mechanical expertness." It is not enough to know the rules of an art, but he who would master them must make them his own. The human body should be put under perfect control—such control that there will be complete freedom. A freedom of one's self from one's self. Hegel says: "My body is the medium through which I communicate with the outer world. If I would realize my intention I must make myself capable of rendering this subjectivity into outward objectivity. My body is not naturally fitted for this, it conforms only to the physical life. The organic and physical impulses are not yet under control of the perfected impulses of my spirit. My body must first be trained for such services."

In the matter that has been offered we have three points, each of which affords abundant material for discussion; physical

culture in itself, gesture in itself, and physical culture in its special relation to what we understand by gesture. The most general and most important immediate end of physical culture, which is health, may be attained in a hundred ways. The farmer attains it one way and the mechanic in another. The physical culture required for their avocations is acquired by the very exercise of the avocation. So also is it with other kinds of bodily fitness demanded by particular aims.

John Boyle O'Reilly, the poet-athlete, is held responsible for saying that the best preparation for boxing is boxing, and the next, walking; for rowing, first rowing and then walking. Are we then simply to say that the best kind of physical culture for gesture is to be found in gesture? Undoubtedly so. But what is gesture? It is a very complicated thing and does not enter in its fullness into the needs of the life of many. Gesture is the bodily expression of any act of perception or volition. Gestur   thus covers the whole range of the passions and of the emotions, if we wish to distinguish them from the passions, as also the field of thought. How far it may extend into the indefinite realm of thought we cannot tell. No man has tabulated the complex states of feeling that arise from the conflict and coalition of the few primary passions and emotions; and moreover the spiritual, purely intellectual thought wings its way through the ranges of being from the mote in the sunbeam up to the Creator of the vast universe. Gesture, then, is not a merely mechanical movement that repeats itself like the fall of a steam hammer, like the pulling of an oar, or the striking of a blow. It varies with the thought, emotion, passion—and as we have not been or shall not be able to tabulate the variations of thought and mood and sentiment, so we shall not be able to map out the complex labyrinth of movements that go to make up the totality of the possibilities of gesture as the natural bodily expression of the soul's inner workings. We can describe the line of movement necessary for the best stroke of the oar, and we can develop the muscles in such a way as to make the stroke most effective. But gesture is the bodily expression of the personality in its varying thought and feeling, and who will tell us the physical culture that will render that expression most expressive?

We have discovered a few, a very few, of these bodily expres-

sions, and we have made diagrams of them to aid our memory. But what we have done is very little and what shall still be done will be very little. And there are a hundred thousand gestures we make spontaneously every day which cannot be drawn on paper or described in words. Now, understanding what we mean by gesture, the question comes, "Is there a physical culture which will give us ease in reproducing both the gesture we have discovered and tabulated to suit the thought, and also the ten hundred thousand gestures we make unconsciously and which we shall never discover to tabulate. We believe it to be a physical culture or the bodily exercise that will give us the most perfect command of the whole body—head, shoulders, fingers, etc. The most expressive gesture is not the blow. The slighter the gesture, the more of the spiritual does it express, the more of the higher man. The highest thought is contemplative, and the gesture of contemplation is absolute repose.

The body needs educating as well as the mind. How can we do this? By taking physical exercises, to gain strength and movement, then æsthetic gymnastics to bring about the easy harmonious action of the whole body. What kind of exercises are needed. Certainly not straight line motions. Call to mind such exercises. A class stands to take its work—elbows drawn back—fists clenched ready to be thrust out, then back again, and such a jerk! Did you ever see a little child with its unconscious grace make such movements? Let us have the exercises that move in curves, a drilling of the body until every muscle knows and does just what is expected of it, then when so completely under the will every movement will have a meaning. But will not this make us mechanical? Did the learning of the alphabet make us mechanical? Does a great singer think of what muscles he must use, or a pianist think of how tired he used to get until those fingers were made flexible and the strength attained in the wrist? It should be constant practice with us to acquire control over this body. Then when we stand before an audience, it is heart-work and not head work, showing the work that is accomplished and not how it is done. "An artist shows no effort."

MRS. GENEVIEVE STEBBINS: I wish to call the attention of every one present to the curious fact that physical people are

heavy-handed and heavy-footed, and the reserve that comes from the highest breeding is attained only by making the vital parts hold the whole body; so, curiously enough, vital people are the ones who do not use the vital parts to express themselves.

MRS. A. B. CURRY: As I listen to these papers, the idea comes to me, that it would be most interesting if the Convention would in some way touch this side of the question: What is the relation of technique to the mind manifesting?

MISS BURNS: I should like to ask, why are so many physical culturists either awkward, or consciously graceful? They do not exemplify their own teaching.

S. H. CLARK: I think the last question and Mrs. Curry's are identical.

While I am prepared to accept much of the theory advanced this morning, I believe the great reason for so much affectation that prevails and is so prominent, is the calling the attention of the pupil to the means by which the effects are produced. I am not alone in this view. I wish to call attention to the fact that it is the almost unanimous expression of the pedagogues and psychologists of the world. Remember, that our art is a different art from all other arts. We must learn to draw a straight line before we can make a picture, but I believe that the awkwardness of a pupil comes, not from lack of technique, as that word is commonly understood, but from lack of power of concentration. If you educate this power of concentration the awkwardness will in most cases disappear.

No more graceful people ever trod the boards of any theater than the Schaeffers, or the Arabs of the Wild West Show at the World's Fair. I never saw such grace as they exhibited, and they have spent their lives in heavy exercises.

MRS. LAURA J. TISDALE: Truth of expression is that which we should attempt to attain, and the physical exercises naturally demand exactness. In that exactness comes mental training and mental grasp. If we attain that all the rest will follow.

MR. TRUEBLOOD: My idea of discussion is to get at the truth as nearly as possible. I wish it understood that I am most thoroughly in accord with what has been said in these papers, almost entirely. As a believer in the principles of Delsarte, it seems to me that the teachers of Delsarte and this Convention ought to

determine some things in regard to terminology used over the country in regard to Delsarte.

What does it mean when anybody says to you he is taking "Delsarte?" It sometimes means Delsarte expression, sometimes means Delsarte physical culture. It seems to me there ought to be some modifying terms added to the word Delsarte, that the one thing ought to be called Delsarte and the other ought to be called Mackaye, or whoever invented it. Let us know where we stand when we say Delsarte or Mackaye.

Another point forcibly brought out in the paper calls attention to the overgrace sometimes exhibited by persons who have been through a careful course, or it seems so, in æsthetic gymnastics. I have seen a great many of these persons, a great many in college classes, and it has almost invariably been, that in making their movements in gesture, or the expression of the thought of the author, they go a long distance to get the gesture. They go around by Chicago to get to New York, as it were. There is too much time in getting to the point. I believe there is a great deal of grace in straight lines, and it is necessary to get vigorous action to use straight lines. There are joints in the hands and fingers that will assist in making that movement out in straight lines, and there is grace in it because there is force and expression, and it means what you intend people to understand you to mean, and people do not think what you are trying to do. I lay down as a general principle, that anything that calls attention to the way you are doing a thing from the thing or thought itself, ought to be eradicated.

THE EDUCATIONAL VALUE OF BEAUTY.

MYRA E. POLLARD.

I want you to help me consider in how far physical beauty has any vital, direct, practical bearing for good upon our living. In so far as its effect is remote or abstract is it insignificant? In so much as it is neutral or without tendency to elevate is it not educational? My subject is "*The Educational Value of Beauty.*"

The object of education is to develop toward the ideal, and I might become still more causative, and say that the object of

living is to be educated; for surely life is valuable only in so far as it is receptive, expansive, illumined.

There is with all of us at least an occasional moment of white heat when we feel that we would surrender everything, life itself, for a comprehension of truth; for we realize at such moments that the absorption and demonstration of truth constitute the entire sum and sweetness of life, all else being null, negative, void.

"One right thought is worth a hundred right hands," said Euripides, and an accurate insight into any subject will also afford us an assured outlook toward all other subjects; for all truth is one, and we are not only enlightened by the luster of the single fact or thought gained, but by its irradiation to all other facts and thoughts.

The object of education is to develop toward the ideal.

By the ideal, of course, I do not mean the visionary or impractical. There is an ideal of bread-making and potato-growing, just as much as of picture painting or harmonic construction; and the essential purpose of any department of education, whether manual, professional or artistic, is to realize the ideal of the subject which that department represents.

The design of a mechanical education is to produce the perfect artisan, to achieve the ideal of carpenter-work, or plumbing or masonry. The purpose of a professional or artistic education is to realize the perfection of potent healing or facile or brilliant argument; to approximate in conception and execution ideal harmony, color, oratory, rhythm.

Nor does it matter what our conception of education may be, whether disciplinary or inspirational, restrictive or liberative. It is always the aim of any coherent scheme of education to train, to stimulate, to inspire, or whatever the evolutionary process may be, towards some ideal.

Now, as has been said, any special fact or item of truth radiates out and relates to, and to a certain extent illuminates, all truth, so that not a single brain pulsation is any more lost in its indirect influence than in its immediate achievement of thought.

And so any ideal of perfect performance, no matter how restricted and apparently insignificant that performance may be, refers and intrinsically relates to all other ideals of conception

or action. It even relates by suggestion and implication to *the ideal*, as we say in the abstract, that term which perhaps no one can analyze or define, but which might be described as the sum and unity of all possible perfections of imagination, desire, aspiration. And it is the reaching out and expanding toward this ineffable good that imparts to life its zest, freedom, dignity, and gives man whatever greatness he attains.

All education, then, seeks an ideal, and all ideals are related, but the more limited and directly utilitarian the scheme of education, the more restricted is its particular ideal, the less does it represent abstract perfection; and the more liberal, impersonal and unselfish the culture, the more does its ideal harmonize with and stimulate to the great Ideal.

This is the highest outcome of all special forms of education or of education in general—that the recipient shall come to be in closer connection and deeper harmony with THE IDEAL, which term, as I say, I do not pretend to define, but which we all apprehend.

And so, I take it, the liberally educated man, he who is described as knowing something about everything and everything about something, is not cultured by virtue of this accumulation of details of knowledge or accomplishment, but because of the illumination he has received through these channels from the central Light from which they emanate; because they as media have put him into quicker touch and more constant connection with absolute intelligence, refinement, perfection, with THE IDEAL.

Now Beauty is the demonstration of the ideal. It is the realization, to our perception and senses, of abstract perfection. This is true of all particular beauties, or of Beauty in general.

Ideal harmony, for example, is interpreted to us through beautiful compositions; ideal rhythm through beautiful poetry; ideal proportion through beautiful architecture.

Every beauty is but the expression of some ideal, the realization, to just so great an extent as it is beautiful, of the abstract perfection which it interprets—ideal sound or figure or fragrance or light.

But, as all ideals are related, and as all lead back to the great Ideal, so any beauty interprets to some extent all other beauties;

and moreover, and this is its chief value, directs through its own specific ideal of harmony or form or color, back to THE IDEAL, that infinite unity of perfection of which harmony, form and color are but fragmentary expressions.

So that, in listening to a fine orchestral performance, for example, we not only seem to vibrate in unison with the exquisite physical chords and measures, and our whole being to thrill with the perception of ideal harmony and rhythm surpassing the actual, but we apprehend something beyond even ideal harmony or sweetness of sound, but which sweetness of sound seems to symbolize, an infinite majesty or glory or pathos, as the case may be. We have been transported through fleeting physical sounds and their more perfect prototype of harmony, to the absolute reality which they both interpret. We have touched the skirts of the Ideal.

It is so with every masterpiece of art. Our greatest gain in a perfect painting is not our appreciation of present shape and color, nor even the apprehension of possible form and coloring, but an indefinable inspiration, far beyond any projection of line and light, either actual or ideal.

And so any artist will not only be a better painter for loving music, but a better man for knowing and loving both arts. And this, I take it, could not be true, did not both painting and music lead back to something infinitely exceeding their own compass, infinitely excelling their own attractions, a something which it is good for us to know just as far as we can.

What is it that sometimes seems to leap to meet you from the surface of a picture, that flashes there from a shining face, or the soft, dark eyes of an animal, or the crimson glint of a cloud? How is it you stand suddenly abashed, rebuked, shamed, for the sordidness and smallness of your living? You have suddenly fronted your Ideal. Through a suggestion quite remote to the immediate purpose of the painting you have been lifted for an instant out of your impotent performance into your own potency and possibility. You have stepped from dull trifling into vivid reality. As Mrs. Browning says:

"At Art's divine first finger touch
You let go conventions and sprang up surprised,
Convicted of the eternities."

We hear a spirited strain of music; our cheeks flush, our nerves tingle. It quickens, deepens, beats with more imperial chords. Our pulses throb faster. We feel a mighty instinct of freedom. We feel as if a thousand fetters had been shaken off. We feel as if we could tear apart our bodies and stride out. The harmony sweeps and swells; the music grows majestic, dominant, supreme. The instinct to freedom becomes an irresistible impulse. From an individual inspiration, a personal proclivity, it rises to an aspiration for humanity, a national devotion, passion, consecration. The Marseillaise is sung. France is free!

And what has all this to do with physical beauty as a factor in education? Everything.

Before a body like this, I take it, it would be an impertinence merely to enumerate the apparent advantages of fine physique, even from an educational standpoint. The effect of such a discussion would be entirely ephemeral. No, let us touch the verities, if only for a moment. If I can propound one single principle with convincing distinctness, and establish it with assurance, we shall have made an absolute gain, however slight. To expand mere hypotheses is fruitless, but could we find out whether the proposition in question has any foundation in actual fact, could we discover a truth, and know it, and know that we know it, and feel that we should believe it forever, that were of consequence.

If we can discern the rational basis of the influence of beauty, if we can convince ourselves that it is positively educative, and highly educative, we shall not only have added one item to our information, but one impulse to our experience. For I am sure with this conviction we should differently estimate the importance of physical beauty in ourselves and others, in individuals and nations. We should more foster it, aspire to it, appreciate it.

The whole argument lies along the line of the law of correspondence, though not coincident with it. The law of correspondence shows a strong analogy between the phenomena of thought and matter, so much so that the material sometimes seems the counterpart of the mental. Varying shades of sentiment and phases of emotion discriminate themselves to a nicety of outward manifestation, even to picturesqueness of resemblance; and we find deep passion rendered by depth of gesture and tone and color, aspiration attempted by ascending curves and chords, and delicacy of con-

ception achieved by daintiness of manipulation, and so on. So that each beauty of expression seems the exact image and reflection of a mental counterpart.

The law of suggestion, however, is broader than the law of correspondence. It may direct to the original not by similitude, but by contrast; not by equivalence, but inefficiency; and not at all necessarily through a material medium, as in correspondence of expression. External beauty to invoke its ideal need not be similar to it, but may suggest rather along the line of contrast than comparison—so that deep shadows will sometimes seem to involve wonderful light; absolute silence to be pregnant with terrific potency of sound, and the veriest crash and roar and din of storm or battle but the concentration of an omnipotent calm.

And beauty, though inadequate itself, may suggest the divinest ideal, as the faintest little bird-note will recall and forecast a complete chorus of pulses and trills and warbles, and as the scrap of sky between the housetops announces the whole wide firmament and boundless space beyond.

Nor while beauty must be concrete does it need to have a material form in order to be the incarnation of the ideal. A beautiful argument is as much a demonstration of ideal logic as a beautiful statue is of ideal form, and beautiful action may be said to be the demonstration of ideal virtue.

But whatever the line of transmission, correspondent or suggestive, beauty is ever the conveyance of the ideal. Now, if the object of education be to develop toward the ideal, and if beauty be the incarnation of the ideal, then beauty by its very nature is essentially educative. It educates in two ways—first, by reproducing its own type; second, in accordance with its intrinsic nature, as I have tried to show, by revealing a type beyond itself.

Directly and primarily, however, beauty educates by reproducing its own type. Good music begets good music: good art good art; nor is there any more hopeful sign of the times than the popular concerts, fine public buildings and galleries, and university extension courses, which are gradually familiarizing the general mind with the beautiful types of music, art and literature. The people thus become familiar with the form of beauty in some given direction, and by an inherent instinct for good they like that type better than a worse one—they demand its continuance

and permanence; they reject an inferior type, which they come to esteem as trash, and thus they establish for themselves a superior standard, hardly knowing why, like a child brought up in an atmosphere of refinement and intelligence, and unconsciously absorbing courtesy and culture with every breath, whom a breach of good breeding offends, though he perhaps perceives no reason for the distinction. Incidentally and eventually both the public and the child interpret the significance of the delicate forms to which they have become accustomed, and thus imbibe the ultimate lesson which delicate forms of art or action have to impart. The dissemination of beautiful models is of tremendous importance in national development.

Now physical beauty educates precisely as all other beauty, by reproducing its own type and by interpreting the ideal. Being a subordinate species, however, it not only conforms to but diverges from the genus. I wish to take up these points of unity and divergence.

If the exhibition of forms of beauty is important in national education, the presentation of the beautiful human type is of paramount importance. The lesson is in the vernacular, so to speak, and does not require translation through intermediate forms. Instead of being inspired by remote suggestion, we are stimulated by immediate example to reproduce in ourselves those physical perfections which we see and admire in others. Modern education is largely visual and illustrative, and perhaps the supreme object lesson of a nation would be the production of beautiful individuals—the embodiment and portrayal in certain members of the shape and strength and grace which all ought to attain.

One cannot enter a gallery of antique art, with its towering emperors and bounding nymphs and gladiators wrestling in eternal energy, without acknowledging the superlative grace and power of these former types, and admitting our own puny physique in comparison.

And I never come across a fine specimen of American Indian, which one still sees occasionally—or look upon the pictures of such models, which are numerous enough, but that I feel that I would almost give ten years of our conscious, stifled life for even a few moments of the impudent strength and furious physical vigor of the barbarian.

If this tremendous throbbing vitality could be retained and subordinated and controlled for mental uses, we might then know what living really were. Physiculturists have a magnificent mission in establishing physical proficiency.

Beauty of person, too, reveals and directs to the ideal, as all beauty does, with this distinction,—that, whereas any other specific beauty, as of tone or touch or color suggests some phase of the ideal, the beautiful human suggests all phases—implies all experience—announces every attribute we admire—comprises within its scope of reference, sweetness, strength, poise, peace, hope, ambition, aspiration, infinity itself.

For we find

“Collected and assumed in man
The firmaments, the strata and the lights,
 . . . all the trains
Of various life caught back . . .
Reorganized and constituted man,
The microcosm, the adding-up of works!”

A certain soft color will soothe, a particular strain of music inspire, delicacy of taste and touch satisfy. A beautiful face and figure will do all of these and illimitably more. They will calm, control, impel, inspire, delight—in short, put one in touch progressively with the infinite ranges of the ideal.

Nor do I refer to the transfer of thought or emotion in conscious communication, but to the inevitable revelatory power of a beautiful person in itself. I say inevitable; I mean, of course, to one who can see. The whole sweep of Niagara would not be effective to a blind man. There is no limit to the expressive, the suggestive, the elevating power of noble physique.

For what is beauty of person? I conceive that it does not at all consist in mere prettiness. Prettiness is sometimes a constituent of beauty, but it is partial, transient, superficial. It is incomplete, a mere attribute, and so, like any other insentient beauty, as a song or a painting, it suggests but one phase of the ideal—never by any possibility does it incorporate and illustrate and typify the very ideal itself as true human beauty in the highest sense does.

Mrs. Whitney, in one of her stories, makes one character exclaim of another: “Desire is beautiful. She never stopped to be pretty.”

A merely pretty face may suggest something lovable, something attractive ; but never all love—never the center of attraction.

Real beauty must contain an element of dignity. It consists, perhaps, in perfect symmetry of proportion (of feature and figure) combined with harmony of color. It includes a certain nobility of aspect, and it implies as an antecedent, absolute health.

Like the consistent trinity of the good, the true and the beautiful, the existence of one of which in any essence implies the presence of the other two ; so physical beauty may be said to be a concord of harmony (of proportion and color), dignity of aspect and health of substance. For perfect beauty does presuppose physical health.

It would seem at first touch that the converse of this proposition were not true and that while genuine beauty could perhaps not exist without health, health did not necessarily involve beauty of person. But I fancy, in a broader sense, that even this assumption is true also ; for I suppose that perfect health is consistent only with ideal proportions—of chest and muscle and organic construction, for example—and also with the erectness of carriage and freedom of motion and mien which attend nobility aspect. I do not care to carry this analysis too far, but at any rate, we may be sure that beauty for its part looks to physical health as precedent.

A vigorous circulation imparts just the right tinge to the cheeks ; a well developed torso implies precisely the artistic proportions of chest and waist ; and the normal access of muscle for health, induces those soft curves so indispensable to beauty of contour, and so important in flowing lines of motion. The *normal* access and development, I say, for beauty is preëminently normal in its manifestations—never extreme or eccentric. When the natural, ruddy glow of the cheeks deepens to a hectic flush or fades to pallor, it ceases to be purely beautiful in just so far as it becomes abnormal or unhealthful, and the excess of muscular development of any member produced by certain sorts of gymnastic exercise is as unbeautiful as it is unnatural.

And then real beauty, educative beauty, must of course be genuine, not merely a specious appearance. Accumulation of

paint and powder and padding, however artfully disposed, does not constitute beauty. It does not even very successfully simulate it. Such counterfeit, for one thing, is inconsistent with that nobility and freedom of mien which is an essential of beauty. It might also be urged to be inconsistent with health. And certainly the moment the sham is discovered, any inspiring or vigorating or educative effect from such assumed beauty ceases.

No, by physical beauty I mean the approximation to perfect symmetry of physique, and accompanying that, a sort of joyousness and regality of bearing, and a wholesome, hearty soundness of function and condition.

Do you realize how reflexly educative such beauty would be to the possessor, as well as inspiring to the observer?

This is in fact the second point in which human physical beauty differs in its educative function from all other beautiful things; namely, that in addition to unveiling to us an abstract ideal which its own perfection suggests, it instils or should instil a heartier, truer, finer manhood and womanhood into both bearer and beholder. For to the former the possession of beauty in its highest form necessitates vigorous health, it includes dignity of mien and demeanor, and it involves in its own domain at least, genuineness. And the one who sees such beauty admires and aspires to a more complete manhood it presents, as well as the actual attractiveness of physique.

And then, according to law of correspondence again, as high sentiments demand high attitudes and gestures, and breadth of concept requires expansive expression, so the very assuming of noble attitudes and action will induce the state of mind which they portray. And the striving for the approximation to an entire beautiful exterior surely could not fail to induce and increase graces of spirit.

"No act indicates more universal health than eloquence," says Emerson, and I might say — No condition indicates more universal health than beauty. It is an exponent of normality, of vigor, of completeness. It implies and induces a more genuine, satisfactory, symmetrical development of personality as well as person.

We have no business to be fragmentary. We have no right to specialize in one direction to the exclusion of all other develop-

ment. We are not incarnate demonstrations of erudition, no, nor of athletics either — nor even of eloquence. We are men and women, and what we want is to attain a sort of ready, thorough, alert, all-around manhood and womanhood.

We have no business to side-track off into dreamy deserts of abstraction, nor to isolate ourselves on crags of eccentricity. The theorist who, with hollow tones and retreating chest, advocates the advantages of physical culture; the college professor who violates the commonest laws of decency and delicacy in details of his personal appearance; the Delsarte teacher who publicly prescribes poise and relaxation, and who in private life is cross, nervous, and unsettled in character and conduct — all these are examples of a fragmentary, partial development, of incompleteness, one-sidedness, abnormality.

And I hold that in so far as a human life — mental, moral, and physical — is complete, in so far will it be beautiful and *almost* in so far will it coincide with absolute beauty of physique. At any rate the connection is close enough to incite us to aspire toward physical beauty as ardently and to strive for it as zealously, as studiously, and I might say, as seriously as we can.

I think our conception of a liberal education is broader than formerly. We desire æsthetics as well as didactics, and demand that the instruction be true in a more vital sense than to present an accumulation of facts. Imagine a person of fine native intelligence improved by cultivation and possessing, too, the beautiful physique, with its accompanying graces, which I have tried to indicate. To such a one the old saying might be applied with extended significance — “To have known her (or him) was a *liberal* education.”

DISCUSSION.

MR. BOVEE: This is a very broad subject, and one particularly interesting to Americans, who have not the deep-rooted culture of the old world, but who have the energy, the intelligence, the spirit to make all good things a part of themselves in the course of time. But it will take time, and in the meantime we are growing, and want the right environments to grow in. Surrounded as we are on every side by utility we want more of beauty, true beauty, beauty of all kinds, beauty in every form, beauty like that of the World's Fair, uplifting and satisfying, and

which goes hand in hand with the broadest *kind of culture*. But as Miss Pollard has treated the educational value of beauty from a standpoint of physical harmony in physical development, I will try to keep to that consideration of the subject, although I find it hard not to discuss it more generally.

In considering an individual from an elocutionary point of view, we need to approach him on three sides, namely moral, mental and physical. We have an accepted standard of excellence which we will call the "ideal" in each of these departments of training upon which to build in working for *perfection*, except in the *physical*.

Now in striving for the "*ideal*" *beauty* which Miss Pollard speaks of, it seems that there must be a recognized model. We have fashion to contend against, which is a following after novelty, often opposed to comfort, health and convenience, but appealing to the *eye*, and a desire for change; it is a power, and any opposition to this power, or deviation from its rules, is apt to call down upon one the epithet of crank, eccentric, ridiculous. To avoid this is it not necessary to have a type or model upon which to construct the ideal if not representing it, and which is *authority*? Otherwise we become subject to the influence of personal caprices of like and dislike; as for example in a matter of pronunciation, one pronouncing can't—cān't, or laugh—lāf is said to be affected by one whose environment dictates cān't or lāf. But the dictionary settles the dispute and *rests* it on *authority*. We are creatures of environment, and it is environment that often settles taste. Then to stimulate a desire for an *ideal*, we must look to the environment, making it one of *beauty* which is the result of the highest and broadest artistic cultivation. But to come to the practical consideration of the "ideal." Realizing that we must have a standard in every art, what shall we take for our standard of physical harmony or beauty? Dr. Sargent, of Harvard College, has been working for a long time to answer this question, but I have not yet heard of his success. It will not do for each of us to set up our own individual ideal, for then prejudice and partisanship would be at work immediately. We must have a standard of excellence which overrides prejudice or fashion and establishes an ideal which rests firmly on a foundation of truth consistent with the progress and life of the Nine-

teenth Century. Rests as firmly as the works of recognized masters in music, painting and literature.

"That is the best all-round man we have," said a prominent director of a large gymnasium pointing to a young man having *no* point of resemblance to our mental idea of manly beauty. "Then I am very glad there are not many of the type" was the reply.

"What an embodiment of physical grace is Mme. B." says some one. "I do not agree with you," says some one else, "she is horribly affected and self-conscious." Plainly we have run against something here. Is it prejudice or ignorance? But having set up a standard or ideal, and placed it in every educational institution in the land that all may become familiar with it, and learn to love it, there will be no prejudice and a practical incentive to the value of beauty in education.

MISS FIRMIN: I deeply enjoyed every word Miss Pollard said. I thought while she touched upon the education of sound, she emphasized more the beauty in regard to sight. I feel so deeply on that point; we are not valuing sufficiently the educational value of sound. She said, to the person without sight Niagara was a blank. I feel I can say from experience that to sit and listen to the magnificent roar of Niagara is sufficient to suggest to the imagination all the sublimity and grandeur of Niagara Falls. If you sit by the gurgling brook and listen to the birds, all the beauty of the summer landscape is suggested.

We ought to cultivate all the senses, and let beauty come in through the ear as well as the eye, and every sound of the human voice suggests something. It is with me that every voice suggests a color. Some voices are beautiful to me because they suggest beautiful color, others are colorless and suggest nothing.

MISS STILLWELL: All the beauty known to human beings by sight, I think, can be known and multiplied by beautiful sounds. I agree with Miss Firmin.

MR. NEFF: I agree with everything that has been said; I do not know that I agree with everything implied. I do not know that that lady gave us any insight as to how this beauty was to be verified. How to get it is the main question. It seems to me we are not to imitate it directly, but it must be organic, we must grow beautiful rather than be beautiful by direct imitation. I think there has been a mistake made on that point.

HOW I TEACH ELOCUTION.¹

JAMES B. ROBERTS.

DISCUSSION.

MR. HENRY M. SOPER: Owing to the absence of Mrs. Kelso I have been unexpectedly invited to open the discussion of this paper, and having no hint of the nature of its contents till now, my remarks must necessarily be scattered and fragmentary. Long before I began my professional career I had heard of the name and fame of the reader of the paper, and in view of his time-honored record as an able elocutionist I felt no small sense of delicacy in venturing to disagree with him on some of the points he has advanced. In regard to the method of breathing mentioned I would say that after years of careful study and observation of the many systems and theories I have been led to drop all the various inventions of man and come back to nature's methods as best shown in the breathing of children, savages, and animals—*i. e.*, simply inflate the lungs naturally without hoisting the chest or shoulders, expand the whole trunk of body with the greater expansion of that part of the body surrounding the diaphragm, and in exhalation simply reverse the process of inhalation.

A lady crossed the Atlantic to learn of an eminent French teacher his great secret of success in teaching breathing. He told her all in four brief words, "Madam, fill your shaket (jacket)." We should caution pupils not to overfill the lungs but to keep them fairly supplied with air at all times and thus avoid a too common fault of weakening the utterance at close of a sentence or clause.

In teaching the consonant sounds we should aim at elasticity, flexibility, and ease. Too violent practice upon these elements is apt to retard any easy, fluent utterance. In articulation as in all forms of expression the art should conceal the art.

The topic of vocal culture is too great a theme to more than briefly mention in this connection. Do not attempt to push or pump out the voice. Relax the throat and chest muscles, and by

¹The Association has no report of this essay.

a spontaneous action of the diaphragm and its motor muscles let the voice pour out freely. Do not hamper pupils with too much technique in voice production. It is better that they know nothing about the term "register of voice" and that they do not struggle to reach the *exact* slide of the fifth or octave.

If I correctly understand the speaker, I cannot agree with him in his theory that the voice should not drop on displeasing ideas. In all positive displeasure I think the voice has a tendency to come down decidedly. I teach my pupils that it is the thought that brings the voice down, and not the phraseology or periods. When pupils have a tendency to always give a falling inflection at every period I have them transpose the sentence and thus show them their error. Example,—“We were going to Uncle Brown’s to spend the day.” If pupils give the falling slide at *day* have them say, “We were going to spend the day at Uncle Brown’s,” and they will be sure to transfer the emphatic slide from *day* to *Brown’s*.

I cannot see how the speaker can disregard the existence of cadence as a factor in speech. We must admit that we all use certain forms of voice modulation in closing our sentences, and I see no reason why we may not photograph as nearly as possible these forms of falling intonations and call them cadences. I see no harm in the name: “A rose by any other name would smell as sweet.”

MR. GEORGE B. HYNSON: It seems to me very apparent, from listening to the discussion and listening to the paper itself, a great deal of stress has been laid upon the production of a certain amount of voice. Very little was said about purity of voice production.

A great many members of this convention will insist upon proper methods in Delsarte being followed out before the student begins to work, so in matters of voice culture, if there is one important point, it is to begin right. I know of a gentleman who used to practice on the hills in California with some of his class half a mile away from the others. I have had, from time to time, a great many clergymen come to me whose voices have been injured, and possibly ruined, by taking improper training at the beginning. The voice is strained. A clergyman told me he took up work under one of the most prominent teachers of

the voice in the country, and was obliged to give up his work because his voice was strained.

We should stimulate the voice, but to my mind only as we stimulate the little child. Purity of tone first, and volume and variety afterwards.

MRS. BEERS: In cultivating the voice, in exercising the voice, every care should be used not to strain the voice in any way, but to cultivate a smoothness of tone.

In regard to cadence I think one of the beauties of the voice is in the cadences, properly used. If you eliminate the cadence, every sentence is cut too short and becomes monotonous and tiresome to listen to.

In regard to breathing, if we expel air and close the lips, the air will rush back into the lungs. I have gained in volume of air, I have gained in strength of voice, I have expanded the size of the chest by a few simple processes of breathing and practicing on the vowels and consonant sounds with the proper stress.

MR. PINKLEY: On the subject of respiration I should be happy if I knew what was the right method. I think it is fortunate that to inhale rightly or wrongly does not kill, because half of us do one, and half the other. I have watched thousands of animals, and it seems to me that they simply swell the sides in inhaling.

MISS BOICE: I think in attacking Mr. Roberts on the subject of breathing they are attacking him on the strongest ground. He spoke of breath for voice production, and they are confounding it with breath for breathing purposes. When we breathe for simple breath purposes, for life, the easy inflation and sinking of the framework is practical, but it does not give expression enough for voice production as I understand Mr. Roberts to mean.

In regard to the matter of inflection. We seem to be forgetting the fact that the sense and consciousness of what we are saying decides the inflection we shall use. It is not whether we are asking a question that controls the inflection; it is the consciousness, the sense of what we are saying, that controls inflection as it controls everything else in elocution.

I do not agree with what he says on the subject of cadence. I should like to hear from Miss Murdoch on the subject of cadence.

MISS MURDOCH: I have been somewhat startled at being called upon to say anything, particularly on this subject of cadence. Not but what I certainly feel that there are cadences we are constantly using in speech. As we use in song musical cadences, so there are cadences in the voice in speech. I do not exactly understand what the gentleman means by no cadences, because if we were not to use changes in pitch, as well as tone, it seems to me there would never be any repose in the voice. We certainly use the cadence for repose, it indicates a close. It may be a very gradual descent of the voice, but it is there, we certainly use it. A gradual descent, not a drop of the voice, not a descent like a ball dropping from the table to the floor, but a gradual descent of the voice that shows the repose and completion of what we have said. There are various forms of cadences. We are told there are twelve cadences, others say six or seven, but I think it makes little difference as to how many, I think the meaning of what we wish to say dictates the proper cadence, so I should think we should not bother ourselves about the proper cadence to use. If we watch the voice carefully we know the voice changes in the tone unconsciously with the thought.

MR. E. M. BOOTH: I dislike to differ with any one more venerable than myself, but I must enter my protest against the method of teaching the consonants. I do not know of anything more vicious than that straining of the articulation and trying to strengthen the organs of articulation. I think it is a vicious practice to strain the voice. I have heard this remark made of my pupils time and again, that their articulation was so distinct, so easy. Very rarely do I give any attention to the articulation of any of my pupils. If the voice is properly placed, pitched, and produced, the jointing of it is easily managed.

I think I can agree with Mr. Roberts in regard to the voice. I believe I understand what he means. I do not think we should try to protrude the abdomen by any means. If I understand what Mr. Roberts desires, it is to hold the diaphragm contracted. I have tried every method that has been tried and invented with regard to voice production, and in that far I think his practice is correct, but I do not like the way he expresses it.

MRS. LORAIN IMMEN: I think I speak the sentiment of the

Association, when I ask that Mr. Mackay be strongly urged to express his views on this point of rising and falling inflection.

F. F. MACKAY: It is very good of you to give up your time to me, but I think I would rather be instructed than attempt to instruct here.

A rising inflection in nature expresses continuity of thought; a falling inflection expresses completeness of thought. We are subjected to impressions from environments. The impression made upon us produces mental depression, or mental elation.

Laboring under the effect of mental elation there is a muscular tension which holds up the voice for the purpose of projecting it. The moment the voice drops in nature, it indicates completeness. If you are passing through a group of people and hear a voice continued and sustained, so long as the voice is sustained or directed upward, you will wait for an opportunity to get into the conversation [*a pause*]. You all know this is true, because you have all waited for me to go on. That rising inflection made you wait until I let it down.

What is inflection? Inflection is the movement of the voice up or down on the line of sound, and the degree of the inflection will always depend upon the strength of the sensation. We speak of voice as high or low, consequently perpendicular to the horizontal; therefore since the voice is directed up and down, there can be but two inflections in kind. There are however variations of these two inflections. These two inflections result from an effort of the voice to express the intentions of the mentality received from impression, and so long as there is muscular tension sustaining the voice the inflection is rising and we wait for the continuity of thought. When the sentence is complete we expect a falling inflection of the voice, and in nature it always comes.

There is a variation called a circumflex inflection. I use the word inflection because it means the movement of the voice from point to point along the line of sound. The direct rising inflection is the language of mental simplicity and continuity of thought. The direct falling inflection is the language of mental simplicity and completeness of thought; and circumflex inflections always indicate mental duplicity—double mental action.

The rising inflection direct, or the falling inflection direct, is

always the shortest line in the voice from a point on the base to a point on the perpendicular. In the circumflex inflection the line of vocal action is lengthened. We lengthen the line by increasing the time. This increase of time beyond the direct necessities of the situation implies a double mental action on the part of the speaker, and so becomes the language of doubt, sarcasm, contempt, irony, scorn, etc.

The circumflex line of action done on the stage in acting will give the same effect—double mental action on the part of the actor.

Mr. Trueblood, will you kindly step on the platform and take this chair—You are now sitting on the left side of the stage. The actor enters from the right. [Mr. Mackay walked straight across the platform to Mr. Trueblood, holding out his right hand, and said: "How do you do, sir, I am glad to see you."] The line of action is direct, the mental action simple, and the attention of the audience is held down to the author's language and situation. Now I will present a circumflex line of action. [Mr. Mackay then repeated the same words, but crossed the platform on a slightly curved line, presenting himself squarely to the audience.]

The moment the actor diverges from a direct line that expresses the simplicity of the situation, it is for the purpose of presenting himself instead of the author, and thus the author's situation is often covered up by the egotism of the actor. [Mr. Mackay gave one other illustration and then said:] The principles underlying the inflections are these: The direct rising inflection indicates simplicity of mentality and continuity of thought. The direct falling inflection indicates mental simplicity and completeness of thought.

THOS. C. TRUEBLOOD: I should like to mention a publication of one of our Michigan physicians of a series of charts on the subject of breathing. Dr. Kellogg of Battle Creek, Mich., has taken observations from nature. He took the wildest peoples from every country who were assembled at the World's Fair, from all over the world, and who were not at all conscious as to what he was going to do with them. He placed near their bodies certain instruments which would indicate what muscles were used by these people in breathing, not only natural breathing, but

also in speech. The testimony evolved from this experience is this: the criterion of the correct breathing is enlarging at the waist in inhalation and depression at the waist in exhalation.

REPORT OF COMMITTEE ON ELOCUTION IN COLLEGES.

W. B. CHAMBERLAIN, Chairman.

Mr. President, Ladies and Gentlemen of the Association:

Your committee appointed at the Chicago meeting beg leave to submit the following report:

In pursuance of instructions the committee issued the following circular letter. (Letter read from print.) This letter was first sent out during the holiday vacation. It was mailed to the more than 400 colleges reported by the Commissioner of Education of the United States in his last report. A majority of the colleges were addressed a second time some three months later. In response to this call, or rather to these calls, the committee have received from the 440 colleges and universities only 102 replies. Of these some 12 or 15 stated essentially that they have *no work* in this department. It is assumed that many others, if they had replied at all, would have said the same. Yet we are well aware that some colleges having good work in this line have made no response. This may be interpreted as a result of mere indifference, or as indicating that they desired to ignore the whole matter presented by the Association. To distinguish between these two interpretations in any particular case is, of course, not the business of your committee. The Association will, however, naturally observe that there is some significance in the silence maintained by three-fourths of all the colleges. What construction shall be put upon that silence may be partially indicated by some facts developed through the analysis of the answers that have been received.

It should be stated by way of further preface, that our circular letter was not sent to any of the professional schools of expression or oratory. These would, of course, be expected to be in earnest, and from them we should, no doubt, have received full and satis-

lying returns. We might also say, parenthetically, that these professional schools are very perceptibly influencing the teaching of our subject in the colleges and universities, as shown by the fact that many professors in the colleges are reported as graduates of such special schools.

Our object has been simply to collect from the colleges and universities, as full data as possible to see what standing elocution and oratory are attaining in institutions of general learning, as related to and connected with other branches of liberal training. The purpose was to ascertain not what we, as elocutionists, think of our work, but what educational value is attached to it by the faculties in college and university.

1. To our first question, "Have you a distinct Department of Elocution?" 52 responded in the affirmative, 47 in the negative, 3 giving no reply.

2. To the second question, "Is Elocution taught in connection with other subjects or departments of study?" were received the following footings: in connection with Rhetoric, 20; with Oratory, 1; German, 1; Orthography, 1; English, 9; Vocal Music, 1; Theology and Literature, 6 each; Composition, 11; 25 schools showed Elocution connected with no other subjects, and 1 characterized it as being connected "rather irregularly," which I suppose meant that it was seeking some rest for the sole of its foot and finding it not.

3. Our third question had reference to the manner of conducting the work, and the answers showed that 29 institutions employ lecturers, precisely the same number use recitation from text-books, 38 give class or concert drill, 35 private lessons and criticism. Of those (much the greatest number) who use varied methods, 36 give greatest prominence, according to their reports, to physical and vocal culture, 23 emphasize more strongly the rhetorical or literary side of the work, and some judge that they divide about evenly.

4. It was exceedingly difficult to generalize from the answers given to our fourth question regarding the number of hours required and the number elective. Seven schools reported 1 hour or 1½ hours a week; two reported 2 hours a week required; one, 3 hours a week; three, 4 hours a week. Of those who reported the number of hours in aggregate, which are assumed to be the num-

ber per year, the answers are 35 from one school, 72 each from three schools, 75 from one, 120 each from two, 200 from one, 125 from one, from another, 144. Very many of the reports failed to give any answer whatever to this important question as to number of hours spent upon the subject.

5. Almost equally indefinite and unsatisfactory were the answers to the fifth question, namely: "What number of students in this branch this year or last year, and what percentage of the total number in attendance?" Only three reported that all the students in the institution were pursuing elocution. As actual numbers count for very little in the estimate, we give only percentages. Aside from the three 100-per cents. just mentioned, we have 90 per cent. in one place, 50 per cent. in three cases, 43 in one, in another 40, 33 1-3 per cent. in four or five cases, 25 per cent. in two cases, then 20, 14, 10, 7, 3, many failing to give percentages at all.

6. One fact of considerable significance was developed by the answers to our sixth interrogation, as showing with what lines of work elocutionary study and drill are associated, and what efforts of the students give greatest momentum to their work in expression. In 20 cases it appeared that elocution was largely connected with oratorical or declamatory *contests*. In 60 cases it was associated with some form of *public rhetorical exercise*; but only one, I believe, specified original thought as an essential element. In 5 cases the elocutionary work was reported as directly connected with the work of literary societies.

7. Perhaps one of the most sensitive tests for our use, as showing the estimate really put upon elocution by boards of instruction, appears in the matter of credits and examinations, which was brought out by our seventh question. Only 24 of the 102 professed to give any credit whatever for work done in this department. In these cases it is undoubtedly to be assumed that it is held a vice not to do the work, though no virtue if one do it. Forty-nine, or nearly one half, do give credit equal to that given for other subjects. In 41 cases no examinations are held in this topic, or at least not as in other studies. In only 31 cases, or less than one-third, are examinations equivalent to those in other subjects. Twenty-nine were meditating some changes in the work of the department, while 36 apparently admitted that they were either satisfied or hopeless.

8. The committee perhaps undertook an impossible task in attempting to ascertain what text-books and other works on elocution and oratory are contained in the college libraries. It is not strange that we nearly failed in this item. A few reported none, or none to speak of, a few indicated many works, in some cases two or three hundred, and others mentioned individual authors, covering pretty nearly the whole range known to the profession. I think it safe to say that a fair generalization on this point would be that the literature of our subject is certainly not so full as it should be, nor so full as that found in any other department of recognized culture.

9. In 35 of the institutions reporting to us the instructor in elocution is a regular and full professor; in 29 he occupies some other position or maintains some other relation, as for example, professor of rhetoric, professor of English, instructor, theological student, teacher of German, president of the college, temporary supply, professor of theology, lady principal, "independent," which I suppose means a parasite on the body academic, and one case is rather facetiously reported as being a "hired man." Thirty-two are reported as college graduates, 21 as graduates of some professional school, in most cases a school of expression or oratory, 23 have the degree of A.M., 6 of A.B., one is a Master of Science, another a Bachelor of Science, another a Doctor of Philosophy, half a dozen have the degree Master of Oratory, and one is decorated "Professor." Forty-one are men, 22 women; salaries range all the way from \$650 to \$3000 per year. As a rule they are reported as on an average with other salaries, or a little below. Very many, perhaps a majority of those reporting to us, have declined to speak of the salary. Only 5 of the 100 confessed that the instructor's salary was made up of *fees* collected from the students. I have strong suspicion that many others who hold their territory in fee simple did not speak out on this subject. But so far as the reports show there is certainly an encouraging condition as to the regularly paid salary, which certainly looks toward the recognition of the department. One other item regarding this general topic of the relative standing of our department is of some significance, and that is the length of time which elocution has held a recognized place in the curriculum. In one institution it has been 78 years, in another 60, in another "from the begin-

ning," which is certainly all one could ask. One has been in operation 36 years, another 40 years, another 26 years, and all of the remaining are below 20, a large number reporting from 2 to 7 or 8 years. The figures seem to show that *more work in our line has been established within the last ten years than ever before*, 34 institutions reporting establishment within this later period, and only 9 prior to that.

10. The remaining questions were of a more general nature, calling for judgment and advice rather than statistics, and in the nature of the case the answers were often too general to admit of formulation. (a) The present condition of elocutionary work in general, as observed by our friends, was characterized by such epithets as the following: "not scientific," "not practical," "artificial," "neglected," "too formal," "irregular," "not intellectual enough," "not literary enough," "receives too little attention," "too little time;" to the last of which most of us will respond "Amen." (b) The greatest lack in the make-up of text-books was hinted by such terms as the following: "too general," "too narrow," "inadequate," "dead," "too advanced," "not well graded," "should provide for more original composition," "too thin." One complains that there is too much effort spent upon public readings and too little on conversation, plain speaking and common sense. One suggests that the forensic should be emphasized rather than the dramatic. One in replying to this question about the lack in text-books, declares confidentially, "I sha'n't give it away." (c) 36 people judge that reading or vocal rendering *should* be a requirement for admission to college; 30 deny the proposition, because in their judgment it is impracticable, unnecessary, or irrelevant to the subject of college training; 50, or about one-half of our correspondents, vote in favor of requiring extempore speaking; 19 object; the others are silent, and according to the proverb, silence gives consent. (e) Among the best means of stimulating a better teaching of reading in the public and high schools, are suggested such as the following: "normal training," "more scientific and more artistic," "better literature," "interested teachers," "more time," "full professorships," "better fitted students," "early proficiency," "narrative prose," "college training," "practice in debate," "private criticism," "make teachers read," "talk it more," "enthusiasm," "life versus machinery."

11. In answer to the question regarding the possibility of arranging courses that shall be essentially equivalent in different schools, 30 think it is possible, 16 are clear that it is not possible, 6 confess themselves doubtful, the others of course not trying to answer at all. Those who think it practicable agree essentially as to the means of accomplishing it, which is the obvious one of conference, and several suggest this National Association as the natural medium for such interchange of thought as may bring about this result.

12. In the attempt to gain such information as should give us at least a start toward the solution of this problem of the arrangement of corresponding courses, the committee added this question: "What work do you aim to accomplish in your first course, say of from 40 to 50 hours?" and "In your second course?" We did not specify farther than these two courses, because this would seem to give us as much material as we could use at the present time, and possibly more than may be available.

First course: While impossible to tabulate, and difficult to generalize, it was very evident that a distinct majority of the teachers devote their first course to the rudiments of voice and gesture, or pantomimic work. Second course: And the second course more to the mental side, to the literary and oratorical application of the principles of training. This generalization seems to point quite distinctly to the suggestion that we ought, if possible, to arrange a standard course of say 40 lessons, which should contain the recognized essentials in voice and action, and a second course of about the same length, which should include what the majority of teachers would count as fundamental in matters of interpretation and vocal expression; and that these courses should be presented to our body for discussion and amendment from year to year, if need be, until we can settle upon what we consider the essential elements in expression, which may be published in our college catalogues, somewhat as the readings in English Literature which are prescribed by the New England Commission of Colleges. It may be objected that such a course published would not insure the work which any given teacher might be willing to accept. The answer is that the same objection could be made against prescribed courses in any department, and that each teacher would find it necessary, after all, to examine students for

quality of work. But would it not be at least a safe and practical step in the right direction?

Before leaving this topic, however, I wish to add, by suggestive key-words, a few of the specific answers given. One says that in his first course he trains the pupils to distinct speech, another to "speak clearly." One devotes the entire first course to showing the importance of the subject, another wholly to "mechanics." Another seeks to develop "courage." Another says that he devotes his entire first course to "keeping the pupils from making fools of themselves." These are sufficient to show that there is at present no specific uniformity in the work.

13. A few general suggestions invited by your Committee will close the formal report. Different ones of our friends point significantly to the importance of "liberal education;" "literary taste;" "much reading;" "the association of philosophy and oratory with elocution;" "the grouping of English, elocution, and oratory;" some deprecate the tendency toward the mechanical in our work, and one suggests the heroic treatment, "kill most of the elocutionists." A leading educator in the interior, speaking of his attempt to bring up this subject in the college over which he presided, says, "The course was popular at the outset, except with those who needed its benefits most seriously." The same writer adds, "I have very little use for that phase of elocution which has for its chief object the rendition of 'Spartacus to the Gladiators,' 'Curfew Shall not Ring To-night,' and 'Hans Breitman's Barty.' A course that will simply cultivate good writing and clear expression of it, is beyond price." Another educator says, "Your profession is so full of those who have little fitness for their work, that it is hard to persuade good people of the value of your training.

It was the attempt to gather the opinions of just such honest and prominent educators as the last two quoted, and to make, if possible, some beginning toward such presentation of our subject to general educators as shall insure its practical alliance with recognized lines of intellectual training. It was this that moved some of us a year ago to undertake this correspondence with the colleges and universities, with such meager and yet significant results as are indicated above. You will have noticed that some of our leading institutions are conspicuous by their absence. We

have no word from Harvard, Yale, Princeton, University of Pennsylvania, Amherst, Williams, Dartmouth, Colby, Cornell, Columbia, Rutgers, Rochester, or Syracuse. We have answers from other institutions that are strong and progressive, such as University of Michigan, University of Chicago, University of Wisconsin, Washington University, Vanderbilt University, several of the largest colleges in Ohio, and many others. For some reason, the interest in this particular subject appears thus far to be not so much in the staid and classic East, as in the enterprising interior and West. What the reasons may be, we leave for the Association to judge, and we beg leave to urge that we remit not any reasonable effort to enlist the sympathy and coöperation of all the principal institutions of learning in our land.

Signed,

WM. B. CHAMBERLAIN.

S. H. CLARK.

GEO. W. HOSS.

EDWARD P. PERRY.

HANNIBAL A. WILLIAMS.

Committee.

DISCUSSION.

MR. E. M. BOOTH: There is one point I should like to ask about, and which should be incorporated in some way in this report, and that is as to the amount of credit which we should demand or call for in these courses. For instance, in one of the institutions twenty-four credits are required in the course for graduation, that is, one credit for each subject pursued throughout one half year, daily recitation; a student generally has three recitations daily. That is the basis on which credit is given. Most of us do not get that amount of time in elocution—a daily recitation for a half a year.

I have already secured in the institution with which I am connected, a recommendation to the Board that credit be allowed. We propose now to make it an elective, but they have not yet decided what amount of credit should be given. I hardly know what amount to demand or request for one recitation a week in a class.

MISS LOIS A. BANGS: There has been just issued by the Department of Education at Washington what is known as the

Report of the Committee of Ten. The Committee of Ten was made up of such men as Dr. Edward Everett Hale, Professor Eliot, of Harvard. In that report every man appointed another Committee consisting of ten each. Each Committee reported in turn, whether about English Literature, or Science, that what is needed in all colleges is better expression in recitation, better oral English. Yet the Committee reports that the subject of elocution is something with which they cannot deal, something which does not come under their jurisdiction. In fact, they ignored the circular letter sent by your Committee, and ignore the subject in general. I would suggest that this committee appointed by the Convention last year, or a further committee, study some way to get primary and secondary schools to arrange credits for work in this department.

PREScribed INSTRUCTION IN ELOCUTION IN COLLEGES AND UNIVERSITIES.

EDWARD P. PERRY.

Elocution as a prescribed branch of education in American colleges is comparatively new, though many institutions have accredited students in declamation for many years. In the last century instruction in delivery was entrusted to the Professor of Rhetoric and Literature. To the work of these men some of our national orators owe the development of their powers.

There were two features in the method of teaching in vogue fifty years ago: (1) Lectures on manner of delivery; (2) drill in pronouncing selections from well-known speeches. Only a limited amount of work according to the latter method was expected of students.

An advance was made in the amount of work required when colleges allowed a special instructor to come to them to teach at the pupil's extra expense. When the manner of delivery exhibited by the students on public occasions was improved, elocution received more attention thereafter. Thus having overcome at once indifference and false notions, a steady increase in interest and attention was the result.

This explains why some colleges and universities are so much

in advance of others in the attention paid to elocution. If the teacher who drilled the graduates or taught a class in elocution, put upon the commencement platform a stilted, mechanical, or, forced delivery, the instruction was suspended for a number of years and probably during the administration of the college president then in charge. Elocution became neglected by everyone, and such an idea as making it a prescribed study by the faculty was not even considered. Everything pertaining to elocution was considered useless by faculty and students alike.

Out of the abuse and neglect a new friend to our theme arose in the person of the Professor of Rhetoric. His presence in the faculty gave him an influence of the kind much needed. He became our advocate. English was gaining prominence in the curriculum. The professor was hard worked with the teaching of composition and literature. His limited instruction in delivery had caused him to investigate the new method of teaching elocution, then being advanced by such men as Monroe and Murdoch. He was convinced that a more thorough course was needed than he could give to the students.

Largely through this influence, one especially educated to teach elocution was engaged to train the students. Elocution became naturally a part of the English course, and there it should properly remain, to grow in interest and importance as a part of college work. I trust this brief review of steps toward prescribed elocution in colleges will teach us: First, that prejudice should never have been aroused, and can now be overcome only by degrees. Second, let teachers and professional schools send none but satisfactory teachers. Third, may we all recognize the help given to elocution by our true and tried friends in the English department, and continue in their company.

Elocution, to be permanent and prominent, must be distinctively educational. The first difficulty confronting us in arranging a systematic course is that students come to colleges and universities with all degrees of proficiency. There are no entrance examinations. We must first consider what shall be our chief examination for the entering classes. Everyone would say, ability. We answer, What kind of ability? A good voice? a strong imagination, as shown by interpretation? effective emotional power, or flowing and logical extemporaneous speaking?

Second, how much knowledge of elocutionary forms should be known? This needs thorough discussion, and it may be a long time before we can have our entering classes graded in elocution; but let us work together to accomplish this end. The secondary school will improve if we present a high ideal.

Our own class examinations should be thorough, leading definitely to freedom with control, not only of our mental and physical faculties and powers separately, but also to their effective coördination for full expression. At the end of the term three factors should be included in the examination: Knowledge of theory should be shown by answering, in writing, definite questions—this to be one-third of the examination; sight-reading or extemporaneous speaking, one-third; the average of the term's work in declamation, or select readings studied and given during the term, the remaining third.

This will satisfy all interested. The dean, or others who are only desirous to know what they can do, have an opportunity to see for themselves. The teacher who has been anxious for their development in technique and freedom in expression and interpretation, has his standard of measurement established.

In our course let us be neither too abstract nor exhaustive in the theory, but at all times properly encourage ability. This encourages systematic study, home practice, and a gradual improvement.

There is one common idea clearly comprehended by all students and upon which we can begin work with everyone put under our care, either those conversant with terms and forms of elocution or those with the crudest notions of the subject. This is the careful and analytic study of intonations. By intonations we mean any change of the tone of the voice for the purpose of expression. After intonations of different kinds are easily made, and their effect in interpreting sentences appreciated, analysis of the elements forming these intonations becomes an interesting study. The need of vocal and physical training is felt by the students themselves, and much practice is assured. By way of illustration, show them how the meaning of a sentence can be changed by different inflections after the manner so ably shown by our worthy President yesterday. Then by changing the length of the inflections, in the same manner, treat the different quali-

ties, pitches, force, etc. Do not give them these terms yet. They will only mystify. Students are quick to see benefits, and the hope of elocution is in our present students; not alone in their influence with the faculty, but because they will soon be in a position of power, and will know more of its value than many now in authority. Their sanction will give the profession strength.

Let us be true to our trust; develop the imagination, inspire our students with noble sentiments, teach them to reason when upon their feet, and think quickly, to concentrate all physical and mental powers upon the discussion, by correct tones and emphasis, to speak justly, please and persuade.

As to one great faculty of mind which elocution should cultivate, I quote Professor Norton, of Harvard University, in the preface to his "Heart of Oak" books; "The imagination is the supreme faculty, and yet it is of all, the one which receives least attention in our common systems of education. The reason is not far to seek. The imagination is of all the faculties the most difficult to control, it is the most elusive of all, the most far-reaching in its relations, the rarest in its full power. But upon its healthy development depend not only the sound exercise of the faculties of observation and judgment, but also the command of the reason, the control of the will, and the quickening and growth of the moral sympathies. The means for its culture which good reading affords is the most generally available and one of the most efficient."

Cultivate imagination and not imitation in the student, and he will enjoy the benefit. Perchance even some leading professor may see that you are teaching better than he was taught, and assist you greatly by his advice and sympathy.

In this practical age, when the ideal in education is in the background, we must direct wisely; never be idealists and theorists alone, but practical educators. Students are trained to analyze in botany, chemistry, etc. We must teach them to analyze thoughts and feelings, to measure them and get their properties, proportions and relations as found in the best literature, then instruct them to revivify these ideas by an active imagination, and no college president will accuse us of artifice.

We should develop the God-given sense of hearing to be more

capable of judging and enjoying. How dull the ears are! Have you ever tested students to see how slow they are to bring out, with proper kinds of tone-elements, the words they have analyzed as emphatic? A division of eighteen or twenty freshmen not agreeing as to whether a speaker's inflections were changed, when two inflections were given distinctly by one of their number, is startling. If the same carelessness was shown in the chemical laboratory where sight and smell are cultivated, there might be fearful results.

Let us impress the fact upon the student that public address is conversation magnified. If the student's conversation be faulty, he must first correct the motives, feelings and ideas which cause the error, then get his vocal organs free and under control. Follow this by a proportioned enlargement of all the vocal elements with a spontaneous coördination of the intellectual faculties and vocal forms. Then we can expect our students to grow into effective speakers. We must be patient, and so thoroughly teach that the manner of enlarging conversation is lost in the earnestness and sincerity of the matter delivered. Then mannerism will never develop, and that most potent power in discourse, the personality, will ever be effective.

A careful study of catalogues, having courses now presented to the public, has taught us the following facts. All physical and vocal training has the purpose to make effective speakers. Elocution as taught in colleges or universities is not to make teachers of elocution, but men and women who can impart their knowledge with effect. These are good general statements, but looking farther we find there is no harmony as to *how* this should be accomplished. It is to try and unify our ideas of method, that we now make some suggestions.

It is common to have a teacher of gymnastics in colleges and universities. These teach exercises for development, so we will not include such work in our prescribed course. We apportion ten or fifteen minutes of one hour per week for physical culture, at which time the students could be drilled upon exercises for flexibility and control of the body. We may suggest three classes of exercises: (1) The ability to withdraw the nerve-energy; (2) exercise to make unconscious the gradual flow of the nerve-force into different parts of the body; (3) directing exercises, this to

be practiced upon sentences and selections; to teach correct and numerous forms of gesture. Request all members of the class to find quotations and to give them from the platform, to make sure that the forms studied are appreciated and properly applied.

Voice culture should have as much time as physical culture. Exercises in pitch, force and quality can be practiced in class with benefit. Some of the hour should be devoted to the application of the element of expression studied, and the principle of its use recognized in the interpretation of literature. These reading-selections should be arranged systematically, be short and to the point. Take pitch, for example. Let one student read two or three different extracts requiring different pitches. The class can criticise by comparison. This helps to make the ear more attentive; and the reader discovers that the success of his effort depends upon the mental act of which the vocal element is only a sign. After this is done, a broader application of the principles and exercises of voice and physical culture can be made by having good selections of literature learned, and given before the class.

At this point a private drill should take several hours, just how much time will depend upon the number in the class. Unless it is too large, we would suggest that there be required four platform exercises from every student during the year. This we give as a basis for discussion. The one thing we must avoid is not to put ourselves where the teachers of rhetoric were when Butler wrote the "*Hudibras*," and said, "All the rhetorician's rules but teach him how to name his tools."

The correcting of bad habits should not be considered as class work, but is one of the gravest responsibilities of the teacher of elocution, and prescribed time should be given to it. Among several hundred students there are those who aspirate their tones, who have defective articulation, or who stammer or stutter. The professional schools should see to it that their graduates can treat all such defects.

We mention a few results of the year's work. The timid should be given courage to address his fellowmen in assemblies. Thousands of orators are made, but few are found. It is our duty to find good speakers; the timid ones in the beginning often finally make our best speakers. This is a strong reason why all the courses

in elocution should not be elective. When that nerve-force that restrains the timid is utilized in expressing our convictions correctly arranged, then the speaker has influence and power. Webster's words are applicable when he says, in speaking of eloquence: "It is like the breaking out of a fountain from the earth with spontaneous, original, native force." The shallow speakers should have learned that careful preparation is necessary, as regards matter and manner in discourse. The student who never thought to be a speaker because of a weak voice, should now feel his strength; and all should have that inspiring mood, which we may call an unselfish desire to express what we feel and know for other's enjoyment or information.

Most subjects studied in universities are selfish and sponge-like in their nature, taking in all the time, with no disposition to give out more than enough to show that they have much stored away in the mind. Taste for the beauties of elevating poetry should have taken the place of the abnormal desire in many students to read poems of fine poetic conception, charming pictures, and musical language, just for the facts in the story. Is it any wonder some teachers of literature destroy a taste for poetry, and imaginative writings of all kinds, by dissecting the words and constructions until the spirit and life of it is all gone? It is in voicing these pieces of literature, that we learn to appreciate the charm and know the undying value of the poem.

The reports from the colleges received by your committee indicate that but few are interested in elective courses; therefore, your speaker will briefly dispose of the subject. These courses are pleasant to consider, though broader and more definite to arrange. All students who take elective work appreciate its importance and benefits. It has a healthy dignity in being recognized by all as so much work toward a degree. When we get a good number of elective courses established and well patronized, we can be proud of our success, and good speakers among educated men and women will be the rule, not the exception. We must have good judgment enough to know our limitations, and not attempt to include in our instruction psychology and logic, together with all the rhetorical rules for constructing a discourse, when our attention should be given to high literary interpretation, and effective oratorical delivery. The teacher's culture should

include all the above-mentioned subjects, and a good knowledge of æsthetic criticism ; but the students time should be devoted to standard literature considered in the light of vocal interpretation. Discussion and extemporaneous public address should receive much attention. Complete plays of Shakespeare should be read, and re-read ; also the leading orations of English and American statesmen should be studied and portions delivered. There should be a double purpose in this teaching : (1) Vocal development and control, so that all shades and complexities of thought and feeling can be clearly manifested ; (2) that accuracy and continuity of thinking may result from the student's effort.

We realize that this is a voluntary association of individuals, and that advance must be carried on by the enthusiasm and energy of all the profession ; not alone those who teach in colleges, but also those who have charge of any professional school of elocution, and others who instruct in the responsible positions in schools of law and theology. We can be successful in our exertions only by making our methods so reasonable and practicable as to command willingly universal commendation.

In summing up our remarks let us say : Make our examinations definitely what they claim to be, and have all students realize from our standards what we expect them to attain. Let us give ourselves a place in the educational world by cultivating attention, imagination, and all the latent mental powers necessary in speech, and show to the world unimpeached ability in the students we place upon the platform. It is then we are justified in the methods pursued in our prescribed course of instruction in elocution in colleges, and many elective courses will be evolved. In closing, allow us to add that schools of elocution have no place in the educational reports, and elocution in any form is but slightly mentioned. May we all so honor our profession by unity of action and faithful attention to high ideas, that we can claim the notice of the Commissioners of education as well as Nurses' Training Schools, and Schools of Veterinary Surgery.

DISCUSSION.

F. TOWNSEND SOUTHWICK : I represent no college, my work being mainly in the preparation of private students, so I perhaps

may be allowed to look upon this matter from the standpoint of the majority of us who are not instructors in the colleges.

I cordially endorse so much that has been said that I have thought it best not to pay any very special attention to many of the details of Mr. Perry's able article, but I would like to call your attention to the fact that a vast deal of the difficulty with which the ordinary teacher has to contend is found not in the uneducated, but in the educated. I had occasion two years ago to act as a member of a committee of judgment at a little oratorical contest. My colleague was a college graduate. He had, I do not doubt, many of the ideas that have been expressed by the gentlemen who have written to your Committee, and yet he, a teacher in a preparatory school that has at least a hundred years of useful life behind it, and is recognized as one of the leading schools of New York, tied my vote by voting for the most diabolical piece of ranting that I heard that afternoon. Now that man knew better; if I had asked his opinion as to the delivery of two similar speakers on the platform, he would have said at once that Number One was a good speaker and the other was a bad speaker. But this was an "elocutionary" contest and this was "elocution." How did he get that idea? He got that idea because he had seen a deal too much of what is called, and called very wrongly, I think, "dramatic elocution." It is the sort of elocution that does *this* sort of thing. (Illustration.) That is awfully easy to do. Easiest thing in the world to do. The temptation is not to be simple, but to be over-dramatic, and we as teachers, especially in the preparatory schools, have a duty to perform in this matter which I do not think my friend Mr. Perry has touched upon, and it is this: to show by the work we send to the college what elocution means.

At present we are doing too much memorizing and too little extemporaneous work, as Mr. Perry said, and that is a strong point, and as teachers we must insist on this. If we teachers will give our pupils one hour a week of oratorical drill, for nothing if we must, drill which is not technical, but mental, original, we will send pupils to the colleges who can give points to some of the instructors in rhetoric and oratory.

Mr. Perry's paper points to another deficiency which we as teachers in preparatory schools can help to overcome. His plan

of study includes much which ought to have been done before the students reached college. The college professor who has to correct the ordinary, everyday delivery of a conversational voice, the college professor who has to give instructions in the rudiments of inflection and so on, is on a par with the professor of rhetoric who should do nothing but teach grammar. The elementary work belongs to us.

A pupil told me of a celebrated college, which you would all know if I named it, in which the only instructor in elocution today is one of those broken down hacks who has been assigned to that because he could do nothing else. When he holds a class, the individual who has to speak is called up, speaks and sits down, and is told his delivery is good, bad or indifferent, as the case may be. What sort of elocutionary training is that?

But the average college does not pay a decent salary for elocution, though it expects work in this department as good as in any other. I do not know how to deal with that problem. My colleagues who are on the committee on college work and more in touch with it than I, can perhaps advise a remedy. But, when a former pupil tells me that his professor of elocution does not know as much as he does, it is a pretty bad outlook for the college work. The reason is often that colleges will not pay a decent salary. So long as you can send pupils to the colleges, and you *can* do it, who can do as good work as many of these so-called instructors, you can help to insert the entering wedge for better work in this line. Your pupils are to become the alumni of these colleges. If they have seen better teaching elsewhere, they will endeavor for the benefit of their college to introduce it; and with that thought we instructors in the elementary schools must work onward and upward.

MRS. BEERS: A superintendent of a public school once stated that it was well to teach elocution, but to teach just as little of it as possible.

I should like to make another suggestion: If our teachers of elocution would use their influence to have elementary work done in our public schools, in the primary grades, even in the kindergarten, it would aid the teachers very much when the pupils arrive at a certain age to carry them forward in the line of voice culture and elocution.

I should like to impress upon this convention the necessity of teachers urging better instructions in the public schools. Some boards say they have not money to pay for this special instruction in the public schools. Let them use their influence in the legislature so this elementary work can be done in the lower grades of our public schools.

MR. THOS. C. TRUEBLOOD: I want to say a word in regard to the suggestion of Miss Bangs concerning the Committee of Ten. I don't think it was any reflection on the teaching of elocution in colleges that elocution was not provided for in the preparatory schools, because the university did not demand it for admission. There are courses, a great many courses, which are admitted to university instruction as electives which are as important as those things which are required for admission. Those of us who have work in the university appreciate that, I think, perhaps more than those who have not worked in the universities. For instance, there are courses in philosophy, political economy and a dozen other things that might be mentioned. All the courses taught in the department of elocution in the University of Michigan count toward a degree, just the same as Greek, Latin and Mathematics.

In Harvard College there are one or two courses; in the University of Michigan there are six elocution courses which count toward a degree. In Chicago all the courses are elective and count to a degree. In Oberlin the same way. I think this is a great advantage, and one which ought to be of great encouragement to those who are doing college work and desire to have their courses recognized. Demand that your courses count on graduation.

MR. S. H. CLARK: How shall we convince our faculties that the courses offered by us are worthy to take rank with courses in Greek, Latin, Science, etc.? That is the question.

I must show by the instruction given my class that my pupils acquire mental power rather than vocal power. If university elocution supplies merely vocal power, merely this, then university elocution will be a thing of the past. I regard vocal work as invaluable to every man, but elocution in the university will receive credit just in so far as it develops the powers of observation and reasoning.

MR. A. H. MERRILL: In confirmation of the thought just suggested by Mr. Clark I wish to say that it is on that basis and that alone we, as university teachers, will secure a proper recognition for our work. The professor in Greek says your work is not as difficult as mine; why shall we give a man credit for work with you towards his degree, when he is not doing the same amount of work as he does for me? It is necessary, I say, for us to convince the members of the faculty of our institutions, which we must acknowledge as controlling the educational work of our country—I say it is absolutely essential that we convince them we are dealing not only with gesture, action, facial expression, but with the noblest powers of thought, and with the development of the highest manhood and womanhood. As a teacher of elocution in the college I am unwilling to admit that my instruction should be different from the teacher who is not teaching in such institutions. I believe the purpose of this convention is to secure such instruction from all of its teachers as will secure the commendation of the educational institutions of the country. We cannot afford to offer instruction in such institutions which is not creditable to educated, thinking persons, and I believe the college is prepared today to recognize that instruction in elocution which makes a man manly and a woman womanly in the expression of himself on the platform, or wherever the occasion may require.

It is a mistake I believe when the average student in institutions, smaller or larger, is allowed to accept a selection like "The Bobolink" in preference to the lyrics of Tennyson. If we can make the students feel that, and then lead them into higher appreciation of that which is best in literature, I think the college work will receive that recognition which we trust and assert should be received for it.

FRANKLIN H. SARGENT: There is no doubt, as the speaker stated, our motives are good, and there is no doubt we have a good opinion of ourselves, but educators have not. What is the trouble? The standard is different. They work from a standard of science, and from that standard our elocution is not on the same basis.

It seems to me that the aim should be in colleges preparation for life; hence elocution will stand half way between art and science by taking some of both.

THE STATUS OF ELOCUTION IN THE UNITED STATES.

FRANKLIN H. SARGENT.

NOTE.—The following statistics were the result of investigations made in 1886 and seven years later in 1893.

As it is my intention to make a more complete examination of the status of elocution in this country during the coming year, 1895, the following data I must consider as necessarily incomplete and tentative. I hope, by the time of the next publication of the Association, to have a very complete report. My present statistics will show a broad, general average rather than accurate total.

In answer to a series of questions I have reports from forty-three superintendents of public schools. These forty-three superintendents represent the leading cities of the thirty-six principal states of the Union.

The general report of the New England states and Western Middle states was, in the main, unfavorable; that of the far Western states was, without exception, unfavorable. In the Eastern Middle states the result was slightly unfavorable; in the Southern states, markedly favorable. Of the forty-three reports throughout the country fourteen were favorable and twenty-nine unfavorable.

Throughout the United States and Canada the usual reply was that "Elocution was not taught." The Southern reports were the most favorable. The Western the least so.

A few superintendents admitted the educational value of elocution and regretted neglect of it. Usually seventeen hundred pupils in four schools in each city are taught about four hours per week in each class. Music, drawing, and even French, German, and cookery are better taught. From 1886, when I began my investigations, and for several years I did not find in the reports of the Commissioners of Education any mention of elocution.

REPORTS OF PRIVATE TEACHERS.

From eighty-seven leading teachers in private courses and secondary schools I secured eighty-seven records. Favorable reports come mainly from New England, Southern and extreme

Western states. The women outrank the men teachers in numbers three to one.

My tables show that about one thousand teachers are actively and professionally engaged in elocution in the United States, teaching on an average fifty pupils each year (exclusive of private school instruction). Besides these fifty thousand pupils in elocution, there are probably twice as many more engaged in the study in a dilettantish, temporary way. In all, including public readers, school teachers, etc., three thousand men and women in the business and profession of elocution, and at least one hundred thousand elocution students (about one student in every five hundred inhabitants).

The eighty-seven instructors on my list have taught an average of fifty-six pupils in elocution each year. Their period of active instruction has been nine years each. It is particularly noticeable that the very marked interest in the subject began just ten years ago, in 1884.

Of students in elocution the largest proportion seems to be preparing themselves as teachers, the smallest proportion for the stage, the various other professions ranking in between.

In instruction of readers the Western Middle states lead. In the instruction of teachers and actors the Eastern Middle states lead, followed closely by the Western Middle states. The West (closely followed by New England) trains more clergymen. The East trains more lawyers. In the Middle states, particularly, physicians have begun to take up the study. The South gives most attention in the schools. The largest cities have been the centers of elocution in activity, noticeably Boston, Mass., where the first organized elocutionary school efforts were made.

And now, by way of comparison, I turn to my statistics of 1886. These were the first, I believe, ever collected on the subject. The percentages of the different professions (readers, teachers, etc.) are about the same in 1886 and 1893. There has been an increase in the proportionate number of teachers and, to a less extent, clergymen—a slight decrease in other professions. An increase is marked in the secondary schools. Of course the proportionate number of pupils has decidedly increased in the seven years, probably six per cent. This growth has been general though marked in the West and very recently in the South. The general

advance in educational methods has been apparent in elocution, particularly in the comparative study of theories.

Previous to 1869 but few colleges or academies had instruction in elocution. In 1869 Professor J. W. Churchill was appointed to the Franklin Jones professorship of elocution in Andover Theological Seminary, the first endowed professorship in this country. His success compelled very slowly the establishment of regular instruction in other seminaries and colleges. In 1886 the demand was chiefly for elocutionists who could teach other branches associated with elocution.

Elocution has become in the main a required study. In 1886 it averaged one hour per week, to classes averaging thirty members. In one-fifth of the institutions it was elective. More or less voluntary or specially paid private teaching was also permitted. Very little instruction was given in schools attached.

I have received full reports for 1893 from one hundred and twenty-one colleges. The most favorable reports from colleges have been from the New England and Western Middle states. The proportion of favorable to unfavorable reports was six to one. The proportion of men teachers to women teachers is also six to one. Adding to the one hundred and twenty-one colleges above noted, forty-one others, from data obtained from their catalogues, the proportion of colleges favoring elocution is reduced to four to one.

The states most defective in collegiate education in elocution are Vermont and Oregon, also the Protestant colleges of California and South Carolina. At least eleven of the most prominent universities of the country have no instruction whatever in elocution. The women's colleges are proportionately in advance in attention to the subject. There has been a very general growth in a few years. The students universally uphold it. The faculties as a rule discourage it. It is well to note that the proportion of colleges having associated professional schools that give instruction in said schools, especially in theology, is as one to five, the Catholic colleges in this respect being in the lead.

It may be well to note that the status of elocution in the colleges is not so bad as in many of the secondary schools where the elocutionist is expected to teach type-writing and stenography or mathematics and literature, or all together.

It is important to note the numerous state, inter-collegiate and other prize declamations that are held in connection with colleges, especially in the South and West.

The text-books in use are too numerous to mention. They are principally : Rush, Bell, Monroe, Guttman, of American publication, and Delsarte, Engel and Austin, from abroad, and hundreds of works published by followers of the above leaders.

The issue of books on elocution is significant of the proportion of interest in the United States compared with the rest of the world, being probably two to one.

A high average salary is about \$1500 for the principal with an assistant paid \$600. The average salary of the elocutionist is lower by \$500 than the salary of the average public school teacher, *i. e.*, less than \$1000. Of course there are salaries ranging (as in Andover) as high as \$3500 per annum, but these are the exception.

Elocution has been taught in one or two colleges as long as seventy-five years; in some eight or ten colleges for fifty years.

A summary of the foregoing reports of 1893 shows a proportion of men and women teachers of five to four; a general proportion of favorable to unfavorable reports of three to one.

These reports, as I have said, have come from private teachers, from colleges and from superintendents of public schools.

DISCUSSION.

MR. GEORGE B. HYNSON: I think I have the hardest task, so far, of this convention. I must take up a paper which I have heard for the first time and discuss it. This is especially difficult when its contents are statistical. I wondered as the paper proceeded where I should take hold, and the very last sentence gave me a clue. I cannot recall that sentence as it was uttered, but the substance, as I understand it, was this: There should be less theorizing, less talking and more teaching. It was a point I made in a three-minute talk yesterday. I think we may gather from the paper, however, that elocution is gaining ground in the United States, and because I have had some little experience in Canada also, I may say I think it is gaining ground there.

I know that where five, ten, and fifteen years ago the prominent educators were disposed to laugh at the subject, now they

are taking hold of it. I know also that in the last four or five years I have presented this subject in half a dozen different colleges and theological seminaries in and within a hundred miles of Philadelphia, and in every instance they have not had elocution taught before.

I will illustrate a little further by one of these institutions. Up to within two years ago they had never had the subject of elocution presented in any form, except what might have been given by the teachers in other departments. Since then they have had an instructor in elocution, but the course has been optional, there has been no marking at the end of the term, and no grading whatever. This year there is a proposition before the board to make it absolutely necessary for every student in the college to take the work, and they are also going to put a premium upon the marks in elocution. It seems rather phenomenal; I doubt whether the board will pass it finally.

I think the first elocution in this country, in so far as I have been able to find out, was largely patterned after the stage. Whether that was due to the fact that a number of the original teachers were actors, I do not pretend to say, but I do say that among the first public reciters the majority of them were intensely realistic and dramatic. The first selection I ever heard by a professional was a selection which probably you have heard, "The Maniac." Perhaps it is not fair to say that the lady who recited it is a member of the Convention. But it is fair to say that she has since reformed and is one of the best teachers in the country. One of the most celebrated teachers in the city of Philadelphia, when reciting Byron's lines, "On with the dance," etc., always gave a few steps of the waltz by way of illustration. Hence the old teaching tended toward realism and the public reciter was wont to do what the actor would do when he had all the environment of fellow actors and scenery.

After this period was over, came the technical period; ten, fifteen, twenty years ago, most of the schools of elocution taught technique and a great deal of it. The subject was divided into articulation, voice culture, gesture, with perhaps the first suggestions of physical culture and exercises in expression. In those days most of the graduates of these schools were never wild in their expression, they were thoroughly orthodox when they left

the schools. They could articulate well, some of them over-articulated. (I have noticed in this Convention, if you will allow me to say so, over-articulation.)

The students of that period had better control of voice than the students who are being graduated today. Where is there a man in public life whose voice can compare with that of James E. Murdoch when he was eighty years of age? There is entirely too little attention given to voice culture today. I know of a certain school of theology in Pennsylvania where they have a teacher of seventy-five years of age, who, when a student attempts a smooth, clear voice, always speaks to him in this way (illustrating in a sharp, nasal tone), "Mr. So and So, you want more *sharpness* in your voice, more *sharpness*." That is the teaching of voice culture as presented in a good many of the schools and theological seminaries in this country at the present time.

This is the age of Delsarte. When we said five years ago that we were teachers of elocution, one thing was accomplished at least, people knew what we meant. At the present day when we say we are teachers of elocution, it may mean a term of Delsarte training (although that does not explain much); it may mean a term in posing and pantomimic action; it may mean a number of months spent in the endeavor to fathom the ideas that someone has called a system. I have not a single word to say against Delsarte training, yet when we come to see the time devoted to Delsarte today to the exclusion of voice culture we wonder if we are training a set of mutes whose only expression is to be through pantomimic action. We must cultivate the voice and the sooner we get about it as teachers of elocution, the better.

THOS. C. TRUEBLOOD: I should like to ask Mr. Sargent one question in regard to the elocution work in Harvard College. Is there much more credit given to Harvard students than there used to be? Two or three years ago the only credit given in Harvard was for one course given by Mr. Hayes. For the other courses no credit was given.

MR. SARGENT: Originally in Harvard College the teacher, I think it ran back fifty or sixty years, had a large cage, an immense cage. I think he got the idea from one of the old elocution books, and he used to put his pupils inside that cage and tell them to gesticulate through the bars. That was the science of

gesture at that time. You can imagine that the science of elocution was on a par. After that came a succession of teachers, and at the time I was a student there elocution was a desultory sort of work, entirely voluntary, come and go as you please. Shortly after I graduated from the college I became instructor there, and the work which existed then was about the same as existed when Mr. Hayes came. That work was purely voluntary, usually individual instruction, and amounted to very little. Then Mr. Hayes came, and since that time the subject has steadily grown every year. The number of credits has increased, the work of elocution has been added to that of the English courses. The instructor in elocution is present at six courses, criticises the work of the students, not as a separate thing, but in connection with the English department. A large number of students attend the exercises under Mr. Curry, Mr. Hayes and Mr. Copeland. The latter especially has introduced an entirely new feature in connection with elocution work, and is exceedingly popular, hundreds of students attending his lectures.

In the theological school, where there was formerly one or two hours a week, Professor Churchill is the instructor, which is the highest judgment I can pass upon the instruction there, and the number of hours has increased sixfold. In short, there are four instructors in the college, all doing excellent work. It does not count in graduation, though, and I believe there is but one elective.

MR. WM. B. CHAMBERLAIN: My report seemed to imply, perhaps, that the colleges and universities in the East are not interested in the subject of elocution. That was not the remark on the paper, and if it was so understood it was a misapprehension. The sentence written there, and the thought I wished to represent, is that the older schools in the East have been much slower in responding to our circular and have largely failed to respond. Responses have come promptly, cordially, from most of the schools in the South and West, from which I do not want it deduced that elocution is languishing in the East; all I mean is that we could not get answers to our inquiries.

THE ADVANCE NEEDED IN ELOCUTION.¹

S. S. CURRY.

Elocution, or the study of the Spoken Word, has a real educational value. It may be so taught as to promote culture, stimulate the creative activities of the mind, test the power of assimilating knowledge, and aid in securing the harmonious coöperation of the faculties and powers of the whole man.

It ought to be elevated to its true place in the curriculum of all schools and colleges. This place is not that of mere amusement, not an ornamental accessory, neither is it a branch of physical training. It is, when properly taught, a practical means for mental development. One of the first steps necessary for its advancement to this, its real place, is the recognition and establishment of Elocution in a separate department, in our colleges and universities, that under favorable circumstances it may be developed, according to its own laws, and distinct from rhetoric. Not that there is too much attention paid to the written word, but too little to the spoken word. Literature and all the arts, suffer because of this fact. The spoken word is fundamental to all language. It has been a favorite subject of erudition from Walker down to our own day, to prove that the rules of rhetoric are rules of speech. To this error may be traced the present degradation of the spoken word. The separation of Rhetoric from Elocution and the establishment of a department of the spoken word, is the first step towards freeing elocution from the shackles of conventionality in which it is now found.

This step will give an opportunity for the next great need, a reform in Declamation. The taste for the stilted unnatural form of public recitation, known as declamation, is becoming extinct. The progress and development of the arts and their handmaiden, science, has created a taste for simplicity, an appreciation of nature as seen in her processes. And the result is that the artificial, the unreal, the strained, are more generally observed to be such and do not meet the demand of the present generation. There must

¹ The paper was part of a book to be published, and was given at the Convention with the understanding that it was not to be published. The above is, however, a report of the paper prepared for this publication.

be other ways to train the spoken word than by so-called declamation. A reform is the need,—not more work along the old lines, but a struggle to direct elocutionary study into other channels, especially to pay greater attention to extemporaneous speaking.

One of the most important needs of advance in method is in Vocal Training, vocal training based on scientific facts. This is perfectly consistent with the use of the voice for artistic purposes. The Rush system of voice training fails to observe the fundamental and essential as distinguished from the accidental, and teaches faults as qualities and excellences. A dignified professional school, where the highest artistic standards, most scientific consideration of phenomena, advanced methods, enthusiasm, and broad knowledge of all the arts,—in short, a school that will furnish inspiration for the spoken word in education in all its phases, will be a means to still further advancement.

Elocution needs the stimulation of good literature. After all elocution is an interpretative art and partakes of the character of that which it interprets. We are told audiences will not listen to good literature; we answer, "not unless it be adequately read," and the public that buys books and knows good literature is a pretty good judge of what is an adequate reading of good literature.

But not only is literature necessary to elocution; elocution of the right kind is the best means for the apprehension of literature as an art. The reader must enter into the very spirit and atmosphere of thought to be interpreted, his heart must throb with the same emotion, his mind must move in the same line of thought. He must adapt himself to the varying situations and types of character in order to apprehend the thought, make it his own, and live in it until it seek communication. A right study of the spoken word is thus the best method of understanding and interpreting the spirit of literature. Vocal expression then becomes a language, transparent as glass, through which the hearer can see into the very soul of the thought conveyed. Language is the product of the human soul, as are thought and emotion. Language is not merely a dress that thought can put on or off at its pleasure—it is, as someone has said, "the body of which thought is the soul." Hence it is that language is moulded by thought and emotion, by experience and culture.

The spoken word has in all ages been the outer door to all artistic appreciation and all artistic growth. It is the spoken word which is the means of stimulating and stirring the heart of mankind. And the public reader, if he is true to his vocation, can stimulate and educate as well as please. But to entertain, is no mean office in this world, only it must be remembered, to please a man below his usual plane of experience, is to degrade him. To please him along the line of his ideals, is to please, inspire and elevate him.

There is a great need for legitimate criticism. Public readers and the public need to understand the distinction as to what is a spectacular show on the one hand and what is legitimate comedy or tragedy on the other. The tableaux, the shows of beautiful girls in Greek costumes, the Greek poses (so far as the drama is concerned) are spectacular, are on the plane of the Black Crook, in art if not in ethics. There is here a show, an appeal to the eye, a spectacle.

All true, noble, histrionic expression appeals to the imagination. If such distinctions could be understood, the chaos of the opinion concerning reading would take form. It would be better for the farcical reader, as he could at once get his audience and follow out his own standards; and at the same time it would give an opportunity to those who believe in higher work, to reach a class who do not now believe in elocution at all.

The spoken word of our country needs the coöperative association of those who work for something more than money,—who labor for the cause of education, and who are inspired by the Spirit of Art.

DISCUSSION.

MISS STILLWELL: The greatest of French teachers said, we can never know the literary value of a paper until it is tried by a voice. The value of the spoken word is beyond everything. The value of the spoken word is wholly dependent upon the voice, because "No" means "No," or "Yes" means "Yes," or love means love, or hate means hate, according to the voice which is used in saying it. You and I know this is an indisputable fact. Sounds are facts, and should be treated as such. We never know the literary value, mental value of any emotion until the voice has done its best.

WM. B. CHAMBERLAIN: I have followed this paper with great interest and profit, and I want to emphasize especially the importance of the idea there presented, that literature and the spoken word must be side by side. The written word is to be vitalized by speech, and in turn speech is to be enriched by the crystallized thought as embodied in our literature, the gems of thought in our literature. What is true of literature and elocution is true, as I perceive it, of rhetoric, and the spoken word. I suppose it is possible for us to misunderstand the spoken rhetoric, but all rhetoric which is being taught by able men, is the ground work of literature.

I once took observation on the campus of a college while the boys were playing football. Here was a boy called A, behind him was B tickling A's ear with a stalk of grass, but behind B was C tickling B's ear, and B himself, while trying to fool A, was being fooled by C. Sometimes I think we are doing the same thing in our professional criticism. We are tickling the other fellow's ear when we talk about rhetoric, literature, and elocution, and fail to notice the fellow who is tickling *our* ear. I suppose all these three subjects are three strands that make up the cable of expression.

MR. S. H. CLARK: I should like to know where is the work on scientific voice production. If it is in existence it has never yet come under my observation. Voice teaching, as far as I know, is today very little advanced over what it was twenty-five years ago, and if I mistake not, the best voices of today are produced by the empiricists.

MISS MYRA E. POLLARD: I should like to refer to one point in the paper. It seems to me that whether the posing of pretty girls in Greek costumes is on the level of the "Black Crook," depends on whether there is any artistic idea in posing.

I would not of course, state that posing is the factor in elocutionary training that gesture is. Yet, posing may be justly made a part of elocutionary training. But there seems to be a vital difference between spectacular productions and fine artistic group-posing work. In spectacular production your thoughts do not go back. In really artistic posing you forget what you see and look at it as an interpretation of what is back of it. I think you for-

get the personality of the true poser as you do the individuality of the organ. You think of what the body says as much as what the voice says, and not what the voice says only.

ARTISTIC ELOCUTION.

SILAS S. NEFF.

We are all agreed as to the desirability of the artistic element in human activities. In the building of a stone wall, and in the delivery of a sermon, the element of beauty should be present.

It affords genuine pleasure to see things easily and skillfully done. We admire artistic elocution, and agree that the elements constituting an artistic performance should be present in a reading, a recitation, or a public address. Thus far there can be no difference of opinion. But when the question arises, How can this element be secured? at once opinion differs.

Two courses are open—imitation or growth; either to imitate the forms of the manifestation of beauty in nature, or to comply with the conditions which will grow these forms.

All manifestations are effects—beauty of form and of motion, tones and modulations of voice. Back of these are the causes which produce them. Are there any other causes than those found in nature which can produce these effects? If not, then our course is clear and the problem is solved.

The oak tree is the expression of forces which caused it. To produce an oak, a germ is united with a proper environment and these express themselves in a form called an oak. The laws of the oak's manifestation are in the forces which produced it. And so the rose forces give the rose, and the spirit of the lily of the valley cradled in the nourishing earth will always incarnate itself in this beautiful form.

We ourselves are the result of heredity and environment. There is nothing in us which is not in them. The elements of beauty in the actions of a little child are likewise caused by surrounding influences operating upon the soul within. And so with artistic elocution we must have the elements of which the artistic is the expression before we can have their manifestations.

To increase the artistic element we must enlarge the germ and spirit of which beautiful forms, curves, motions, and tones are the expression. Contrast the beauty of many cultivated roses with their wild ancestor. This is the result of development, of education. And yet the florist can do nothing directly with the *manner* of the flower's growth. The laws by which light and heat and nourishment enter the plant are provided for in nature. If the flowers are not to his taste in form and color what does he do? He does all that can be done. He surrounds them with those elements of nourishment which alone can give the improvement he desires.

The teacher should work in the same way. He too should be a student of nature's plan. He should look through effects to see and act upon the causes which produce them. Since what we call expression is merely the manifestation of thought and feeling, without thought and feeling there could be no expression, as there would be nothing to express.

To the question, Can we teach artistic elocution? the answer is, No, we cannot. In a state of nature no such question appears. The fact that the discussion has arisen proves something wrong. No one knows, nor can know, how a thought or feeling ought to be expressed, hence there is no criterion of vocal or body expression. To establish one is simply to restrict the possibilities of the expression of thought and feeling. It does more—it stifles and kills the feeling itself. The human mind must be free. This is an absolute condition of its growth. To restrict or to regulate its expression is to destroy the conditions of its existence.

But suppose we emphasize the wrong word? This is impossible. Our reading is the expression of our understanding of the sentence. If the understanding is wrong, correct that and you have corrected the emphasis. But suppose a wrong gesture or facial expression is used? This also is impossible. If the thought or feeling is wrong correct it.

If, then, elocution, and especially artistic elocution, cannot be taught directly by imitation, but must be secured by supplying the conditions which produce artistic elocution, the question arises, Have we not narrowed the work of the teacher? We have not. On the other hand, we have broadened the profession, increased its responsibility, and infinitely enlarged its sphere of

action. For, instead of the teacher giving his attention to the so-called laws of expression, of gesture, or of art, these have become useless to him, and he now deals with their causes—truth and manhood. To develop character is now his mission. Need I say that a perfect character involves physical and vocal perfection as well as all-round mental development and spiritual culture?

Of the possibilities of human development we have as yet only the faintest conception. Imagination, the fundamental activity of the human mind, and the greatest of all mental powers, has received but slight stimulation. As we enlarge the imagination we increase the sum total of all man's powers, for all other powers depend on this one for their highest growth. Develop imagination, and observation, attention, reason and judgment grow along with love of man, truth and God.

Viewing the possibility of growth from the side of truth, we see that we are just beginning to realize what truth is. We thought truth was simply knowledge of facts, stored in books; we are beginning to realize that the truth which will nourish our being and grow our powers is found in immediate communion with nature and God.

The function of the teacher of elocution and oratory is thus changed from a teacher of expression to a teacher of impression. Instead of concerning himself with the so-called laws of expression, he becomes a student of the laws by which the mind becomes possessed of truth. What truth should the world receive? What does the poem symbolize? The orator who gives the world the most truth, emotion, stimulation, inspiration, is the greatest orator, and the reader who enables his audience to carry away the fullest realization of the significance of the author's language is the greatest reader. To guide the reader and orator into the fullest possession of what the audience should receive is the sublime function of the teacher of elocution and oratory. A new world of discovery in the realm of mind and nature is thus opened before the scientific teacher.

DISCUSSION.

MISS PIERCE: The paper was a poem, but human nature is not capable, at present, of reaching the heights to which the author would have us aspire.

On the other hand, I believe we make too much of method. I want to arrive at nature's self, but as we go to the public schools, or receive education in the common schools, we form habits which have to be overcome by means of art. The motto of our school is, "Through Art to Nature." I believe the foundation must be laid by means of the practice, and the rules, and the drill, which ought to be given before this artistic standpoint can be arrived at. The essayist's ideas are on a very high plane, I acknowledge, but the question is, can we realize them?

MISS FRITZ: I have been teaching for five months in a small city, and striving to bring forth an idea I have had for about ten or fifteen years.

If God is the vine, we are the branches of that vine, and we can bring ourselves to speak true, or express the true and the beautiful. In these five months I have, I think, met with some success in helping students to speak from within, to let the ego speak for itself. I took one pupil, for example; she is a girl twenty-two years of age, full of impulses, nervousness. I have watched her. I knew the time would come when I could show her, or let her see, herself as others saw her. After three months several persons went to her, and said, "What a wonderful improvement you are making in yourself. How composed you are." I had simply trusted the soul to express itself.

MR. MERRILL: It was suggested by one of the speakers that the reader of the paper was upon too high a plane. I do not think we are prepared to concede any such a thing as that. No thought in relation to our work can be too high or too idealistic provided it is sensible and true and right. We are aiming at the truth, and when we use the word idealistic it necessarily puts us on a high plane. I am not going to discuss the paper read this morning, but wish simply to emphasize what appears to be the central thought of the writer. I believe every intelligent teacher of this subject recognizes the fact that artistic elocution is not a thing of external adornment, it must *start* right. Artistic expression is the outgrowth of artistic feeling, artistic appreciation, artistic consciousness. I think the great trouble in some of our work is we attempt to put on the outside before we have legitimately and properly directed the inside. I simply wanted to emphasize the thought which I knew to be in the mind of every one present this morn-

ing, that we cannot look for results unless we have properly furnished the means to accomplish them. I believe the purpose of the paper this morning was to call attention to the fundamental thought—that good feeling, good emotion, good impression *tend* to pass into good expression. I believe most heartily in drill and training—a training, however, that considers the *being* as well as the body, and seeks for artistic harmony rather than mechanical expertness.

F. TOWNSEND SOUTHWICK: We stand today in the position of a man who is trying to lift himself by his boot-straps. We have heard a good deal of this matter of ideal in our art. I believe in it, I thoroughly believe in it. We have heard a good deal about the necessity of getting the appreciation of the University and of cultured people for our work. Now, by the side of that, we have heard some terrifically bad reading in this place, and worse than that, we have heard this Association applaud it. What are you going to do about it? You may *talk* forever about the question of artistic elocution. You may tell us the soul is everything. The soul *is*, but the voice is one of its instruments, the body the other, and we are trainers of these instruments. What does the singing master do? Does he tell the pupil, "If you think as Beethoven thought you will sing as Beethoven wrote." No. He knows better. You must produce tone, you must spend hours, days and years singing the vowels. It is the easiest thing in the world to idealize, and the hardest thing in the world to drudge, day by day and year after year, on the elements of our art, yet that is the secret of artistic elocution.

H. M. SOPER: It seems to me we should avoid the two great extremes in teaching. The old schools had too much technique and too little spontaneous emotion and inspiration. The new school often tends too much toward emotional inspiration, ignoring all principles and methods.

Every science and every art has its laws, and these must be understood and applied.

E. M. BOOTH: I want to be counted in on this side. I did not hear the paper, but I have been strongly impressed with the conflict of views. We are just on the dividing line between the idealists and formalists, the expressionists and the transcendentalists. We cannot get true expression from either side, we must

have inborn expression. I do not care with which you begin first, it will not do to ignore either side. I don't believe we can ever come to any uniformity of terminology until we come to a general consensus of thought.

GEORGE B. HYNSON: It seems to me very clear, that if we follow out some of the ideas that have been expressed here during this convention, we shall soon cease to be teachers of elocution, we will be teachers of some other branch. My experience has been that where I do the most drill, the most definite, technical work, there I get the best results. I think we are entitled to speak from experience.

Year before last I had occasion to give a lecture in Baltimore in a leading theological seminary once a week. The arrangement was such that, in order to make my train, I had but one hour. I was there twenty times during the winter, consequently I stood up and drilled those ninety young men for one hour solid every Saturday. Drill, drill, I scarcely took a moment to explain what I was after. At the end of the year their voices were perfectly magnificent. I do not say it because I drilled them, but because I *drilled* them.

Another example. Last year, in a certain Catholic high school of Philadelphia, there was a young man who came out in one of the declamatory exercises who, to choose a common expression, was as stiff as a poker. They believe there in gesture, and they wanted to see it in the public speaker. Consequently I began to teach this young man gesture, though it is a thing I dislike to do. I taught him a few motions, and the hand would go up and down like a pump-handle.

This year he came out, and although I had not taught him a gesture, he made his gestures freely, easily and naturally, and I believe it was because I first taught him how, mechanically.

SPEECH DEFECTS.¹

MRS. E. T. E. THORPE.

DISCUSSION.

MR. GEORGE R. PHILLIPS: I had no more idea how the subject matter was to be treated than the man in the moon. The

¹ The MS. of this essay was not given to the Association.

comfort I extract from it is this, when the term discussion is used, it means an endeavor to take things apart to get at the truth. I have nothing to take apart. I endorse, so far as my endorsement will make current the paper, most completely all Mrs. Thorpe has said. She has given you the experience of many years, and deep, earnest thought; and all I can say is, to all who are interested in this most important subject, if they were to lay to heart what she has said, a great deal of good would be done.

Stammering, stuttering and voice defects are not new things, not new developments. When I look back, I find in the earliest history an account of stammering. Moses complained that he was not a man ready of speech, and right down the centuries, we find men of different degrees of ability suffering from these impediments.

One thing which Mrs. Thorpe said, and I wish it could be deeply impressed upon each one, is this; you cannot get rid of a bad habit by a magical pass. It requires patient, plodding, persevering work to eradicate the mischief and substitute the good, healthful practice for one that is bad and deleterious. I have had some few years' experience in dealing with this matter of voice defect, especially with stammering, though I do not limit my work to that. Stammering and stuttering are not the only voice defects, and they are not synonymous. There are people who cannot pronounce some letters. A lisp is a defect which can be eradicated; it can be overcome easily if you know how to do it. There are some people who are afflicted with the inability to pronounce certain sounds; some cannot say the letter R. When I made an announcement here last evening, there was a titter because I had emphasized so strongly the R. There are some who could not pronounce the R to save their lives, and the question arises, how are these defects to be treated. I have found in my particular work that there is a point where you come to the realization that there is no law. In elocution, in a good many things in the technique, you may formulate laws, but you cannot make an exact science of the curing of the defects of speech. You come to mathematics, and it does not make any difference whether the space covered by two triangles is the same or not; the rule by which you determine the area of each will always remain the same. But you cannot bring down to

the treatment of speech defects any such precise rule. You must deal with each one according to the temperament, and in Philadelphia according to the temperature, and you must take the environment, of which we hear so much. You have got to take their susceptibilities, their sensibilities and all other things that go to make up the individual, and deal with them gently. I believe if there is any position in this world that demands patience first, patience second and patience third, patience all the time, it is that of the man or woman who attempts to deal with voice trouble, with defects of speech. The slightest irritation on the part of the teacher will undo in one moment that which you have been laboring for weeks over. If you put your pupils on bad terms with you, give up the task. In you they must have a sympathetic friend who will bear with the weakness they manifest, and which to the outer world is a cause of pain. They do not mind stammering before their teacher, but to stammer outside is a source of intense humiliation, neither more nor less. The great requisite for this work, apart from any skill that may be required, is patience, sympathy and patience all through, and no one has any right to enter upon it who cannot feel sympathy. A hard heart has no business to attempt to cure stammering and vocal defects.

The question of time is the great obstruction we have to contend with. A pupil comes, a stammerer, or suffering from some defect, and the first question is, "How long will it take?" "I cannot tell; it depends on circumstances." "Will you cure me in a week?" Not I. If you say outright that it will take six months, he is gone.

MISS NEWCOME: Although by reputation I think perhaps I am considered a specialist in the line of physical work still I have had some experience in the treating of speech defects. I want to emphasize two or three things that have been said here this morning. I want to emphasize them for the sake of those who are not specialists and who may have it in their power at some time to help people who are suffering in this way.

The matter of being patient has been spoken of. I cannot, myself, conceive of anyone becoming impatient with a sufferer in this way. I might be impatient with a person who could talk and would not, I could never be impatient with a person who

could not and was trying to. I think the most delightful pupil I ever had was a deaf mute who was under my care for three years. Sometimes I worked with him for two or three hours; I never tired of teaching him. There is a great deal we can do for these people without, as I said, being specialists. You will find in minor cases that you can help people very much by giving them general tones, giving flexibility to all the vocal parts, and thereby overcoming the special thing.

I believe in the technique, I believe we must have exercises for the voice, exercises for articulation, exercises that will give flexibility and control to the vocal parts. My experience with stammerers and deaf mutes led me to look into the exercises used by specialists for this class of people, and I find the things which would help a deaf mute quite beneficial to people who were supposed to talk well. I would recommend them to you, if you have never used them, to give power and tone. I think we as elocutionists, for ourselves and for our pupils, need this sort of thing in order that we may make ourselves understood.

MRS. THORPE: Some time ago a slip was sent me saying that the difficulty was on the increase in the schools in Germany to such an extent that the government was thinking of trying to find some way to stop it. If I were to give any opinion in regard to it, I should say, appoint schools where all children can be taught to talk, and then appoint inspectors to see that every child does learn to talk, then if the parent neglects it, I would make it a capital offense. If you had seen as much as I have, you would say that there is no more cruel thing than to allow a child to grow up as a stammerer. I have worked now thirty-five years and watching this person and that, and making notes all along, I do think I have found a way by which every person, if he has not gone too far, can come out of this difficulty. A child should never be left to the judgment of a parent who says that the defect will be outgrown.

MR. BECHTEL: For years I was engaged in the work of correcting voice defects and a great many present have come under my observation. I wish to give utterance to a thought that was given to me by the President of Drexel Institute before he was president. I wanted to know what could be done in the way of teaching the public school stammerers. He said he did not think

anything could be done in the way of reaching them in the schools, in the way of public work. In the course of conversation he gave utterance to a practical suggestion ; said he "In a city of the size of Philadelphia, in short in all of our large cities, it seems to me there are enough stammerers to justify the establishment of a special school for the treatment of stammering, and have a specialist at the head of it."

It seems that this thought might be taken up by this convention so that in all our larger cities such an institution might be established. In the light of the criminality, as Mrs. Thorpe has expressed it, of the parent not attending to it, if the government will not take hold of it, the cities may, by providing special schools where it may be treated. Parents having stammering children will send them to the special school where not only the ordinary branches will be taught, but where their special defects may receive proper attention.

E. M. BOOTH : It seems to me that we ought to pass a resolution of that nature and have it go before the country as the sentiment of this convention.

MISS NEWCOME : I wish to speak of the work done in our public institutions for deaf mutes. I have not visited all in the country, of course, but as I have traveled up and down the land in the last few years, I have inquired into the methods, and I know that very largely in our public institutions the sign method is used, and we are told that the so-called oral method is not a success. Why is it a success in our private schools ?

I think I have found the solution ; I found it in the last school of this sort I visited. The children are allowed to be together, and it is thus very much easier to learn the sign language, and after a child has learned to indicate his wishes through the sign language he is loath to try to talk, consequently they have not made a success in the public institutions. In the private institutions, they not only teach them to talk, but to hear. In Chicago in one of the institutions a child was brought in and the teacher talked to him in an ordinary tone of voice, as he sat in her lap, and he answered in a tone which I could hear. He had come to the school a deaf mute.

I want to call your attention to this, and ask your influence

in having the children sent to the schools where they can be taught to talk and hear.

MRS. THORPE: The children in an Institute in Boston, talk and some talk very well. A boy of thirteen answered all my questions, reading from the lips. I asked how long he had been there, and they said seven years and were proud of the fact that he had gained so much in seven years. I said to the principal of the school, it is rather hard that persons who stammer cannot have the same advantage. There was a young lady with me who within six months had learned to talk, and I saw the tears gathering in her eyes. She had carried a weight which no one who had not occupied her place, could understand. In my paper, I was going to describe a really difficult case of stammering; that of a person who has lifted all the muscular action up to the jaw and tongue until he is not able to speak a word. If he elevates a book or chair, you would think he was trying to lift a ton's weight. It is painful to see him make an effort. He is so sensitive you cannot give him any instruction directly. To say "you do this," is to throw him into convulsions. Is seven years too much for such a person? The deaf mute has nothing of that with which to contend. He is like a blank page to work upon. Many think a stammerer has to learn to talk. It is not that; it is to undo all this I have been describing. He must first learn to relax. The boy in the hospital of which I spoke, is quite the opposite. We had to fasten up his jaw to make it stiff.

QUESTION BOX.

Question: Is there such a thing as personal magnetism?

MR. MACKAY: I do not believe in what is called the personal magnetism of actors, orators or elocutionists. I think it is the intense earnestness of the man, projecting his force in straight lines of mental action against the object he seeks to influence and overcome. I do not believe in that peculiar mysterious attraction called magnetism. I think that every man who is directly and positively in earnest and knows when he ought to say a thing, and where he ought to say it, and does say it, will always hold his audience as long as he can keep up that current of psychic force. The power to hold an audience

depends entirely upon earnestness and knowledge of the subject by the speaker presenting it. That is all the magnetism I know.

Question : Is the extreme sensitiveness which has been sometimes felt by great actors and orators immediately before appearing before the audience, a necessary accompaniment to producing an effect ? To be answered by Mr. Mackay.

MR. MACKAY : We have right here in this audience, and have had ever since we have been in session, some illustrations of this very subject. For instance : Whenever any one of the members rises to address the chair, the President is obliged to ask the name sometimes twice, sometimes thrice, before he hears it. After the speaker is started every word is heard clearly. I noticed it particularly this morning; I was obliged to ask three times and finally did not hear the name. It seems to me that this a proof that the nervous muscular system will respond to impressions from the environments. The mental condition resulting from the environment of the speaker was a binding force which we call modesty. The speakers, assuming that they are presenting themselves when they present their names, feel a modest diffidence in presenting them. A merchant might as well feel modest about putting up his name over his store. The name called for in every instance has been affected by the mental condition of the speaker. There will always be muscular awkwardness where there is mental embarrassment. The moment they get into the argument, freed from thought of self, their physical force responds to their mental direction. Given a knowledge of the subject, and the supposed practice of the orator and the actor, there is no necessity for extreme sensitiveness in speaking before our fellow men.

The actor, reader and reciter are governed by the intentions of the author and receive their impressions from him. The orator is subject to the impressions of his environments, when he rises to speak. You are all in the field of nature as speakers, here, and you immediately submit to the impressions from your environment.

Question : Is it true there are but five positions of the vocal organs in the production of all sounds in the English language ? What is a simple sound ?

DR. J. S. COHEN : A simple sound is a tone without any over-tones whatever. If you will take a vial—bottle, and blow over

it you will get as near a simple tone as can be made. There is no such thing in nature as a simple sound; it is impossible for a chord to vibrate as a whole without vibrating in its parts. The vibration of these parts gives the overtones and prevents simple tone. If you listen to a bell you will hear as the sound passes away a shrill sound, one of the overtones. It is the union of the overtone with the simple tone that produces the peculiar quality. There is an organ composed of a great many pipes. All these pipes together are called furniture. Each one gives a separate tone, as near a simple tone as you can get. It does not satisfy the ear, and in order to satisfy the ear they give you auxiliary pipes which furnish the overtones and the supplementary tones, and the whole together form the orchestra in miniature. Go to your piano, lift the cover so as to expose the chords, put your foot upon the pedal so as to move the hammers, and whistle or sing, you will find that tone very clearly reproduced in your piano. Take a tuning fork, or a box, or a bottle of water until it gives you, when you strike it, the same pitch as your tuning fork, and place it over the other, and the result will be as near a simple tone as you can get. There is no such thing as a simple tone in nature.

Question: What is cadence? Does any writer, or speaker, use his voice for thirty minutes without employing cadence?

MR. TRUEBLOOD: I think everybody except an Englishman uses cadence. I heard Oscar Wilde talk an hour and fifteen minutes and he used no cadences. The gentleman on the platform who said there was no such thing as cadence used it I think. I see no reason why we should not call a spade a spade. If the repose of the voice at the end of a sentence is called cadence, let us call it that. We have a closing of a melody in speech called cadence; it is simply a lowering of the voice either by steps or slides. There are cadences in all natural speech.

Question: Will not any thought when properly conceived, aided by attendant emotion which will accompany its proper conception, produce its own proper expression without the knowledge on the part of the speaker of slides, cadences, and gestures?

S. H. CLARK: The great object of the teacher should be so to instruct the pupil that he will be able to reproduce the emotion which the literature presents. We have heard a great deal about

other arts being like ours; they are not. We need not be told how to make a slide; every man can make it—every man does make it; the great difficulty is in so training the mind that it will act in a manner to produce the right slide. I admire technique, I insist upon it, but what I insist upon more is that the pupil get the proper conception and the technique will look out for itself.

You will listen tonight to a man who is extremely deaf and who knows nothing of the sound of the inflections [Mr. Howard Furness], and whose inflections are perfect. If I find a pupil using the rising inflection instead of the falling I am assured the mental condition is not right. We all ought to have modulations in our voices; when we have not we have no modulations in our heads.

MR. TRUEBLOOD: There are some men intellectually strong who have not the power of expressing themselves intelligently before an audience, simply because they do not have any knowledge of technique. I believe most thoroughly in technique, but your technique must not be made manifest. Nobody can become an artist in two years. In the words of Henry Ward Beecher, "A man is never truly learned until he forgets how he learned." You must *forget* your rules of logic before you can be a logician. You must *forget* your vocal culture before you can be a good speaker. I believe in vocal culture, inflections, in study of quality, pitch, force, time, and their application to the elements of literature, and to the different lines of literature. Some people say, criticise. Well, one man's judgment is different from my judgment, and what is the pupil going to do? It really becomes a question of deciding between two systems.

MRS. CURRY: I think that at present there is such a thing as a philosophy of criticism recognized both in the literary and artistic world, and such a philosophy is perhaps applicable to the uses of elocution. It is not necessary for me, I am sure, to point out to you where this criticism may be found. It is only necessary for me to call your attention to the fact that there is now a philosophy of criticism, recognized in the artistic and literary world, and I think perfectly applicable to the uses of the elocutionist.

A MEMBER: Do we not need a method of teaching a pupil to

overcome his faults quite as much as a philosophy of criticism? This is one of the problems to be attacked, and on this question I take sides with Mr. Trueblood. We differ as to means but we do not differ in the belief that technical training is necessary. We all know that mind and body are interdependent. I think that is one question that we may safely say we have settled. It is not a question that is debatable in this Association without wasting time. The question is, whether we shall divide the two subjects, whether we shall put the soul on the one side and technique on the other, or make their development coördinate from beginning to end.

MR. PINKLEY: I think we all see that we have in this convention a much larger number of capable theorists than of efficient executants. We need to train body, voice, mind and soul, each to the uttermost, that thought of whatever nature may receive adequate expression.

REPORT ON A VOICE WITHOUT LARYNX.

DR. J. SOLIS-COHEN.

I regret to say that the announcement upon your programme as to the production of the individual of whom I am to speak, is incorrect. The fault is not mine. I instructed your committee to insert the words "if possible," which they have not done. It is not possible to produce the individual. I have not seen or heard of him for a number of months.

Between two and three years ago it was necessary to remove this man's larynx and a portion of the skin of the neck in consequence of a cancer that was destroying his life. The top of the wind-pipe was fastened in front to the skin of the neck, cutting off all connection between the lungs and the interior of the throat. He made an excellent recovery, but had no voice, and was compelled to write upon paper in order to communicate his wants. One day, when he was very much excited by something which had happened in the ward, he turned to me and made a guttural sound. Knowing very well that speech is nothing but sound converted into articulate factors by means of the tongue, lips, teeth, etc., I encouraged him to cultivate that sound in the

hope and in the expectation that he would be able to utilize it sufficiently for ordinary purposes. This he was enabled to do; and, in the course of a few months, he developed a voice sufficiently modulated for expression, and perfectly audible at a distance of forty feet. I have learned from some of the members of your Society who have seen him later than I have, that, owing to his exertions, his voice has become still better.

For a long while it was impossible to find in what way this voice was produced; but latterly I was able to discover it and I will try to explain it to you. (The explanation was accompanied with a demonstration on the blackboard.)

You know that for the production of the human voice two things are necessary: an elastic reed or band, and a condensed current of air which shall set that band in vibration just the same as in many artificial musical instruments. If these conditions be maintained you will have voice, no matter whence the air comes or whence the band comes. When this man speaks, the skin above the opening in his throat becomes distended with air into a sort of elastic ball which you may liken to the bag of the Scotchman's bag-pipes. Then, as this confined air is expelled against a rigid band of flesh in his throat, just as air from the lungs is expelled against the vocal bands in ourselves, the man speaks in a staccato manner. He can make six or eight syllables consecutively without re-filling his little bag of flesh.

When I look into his throat as reflected in the image received on a mirror placed in his mouth, I find this condition of things:

There is the epiglottis intact as you usually find it; because the epiglottis, not being diseased, was allowed to remain. I do not think its retention has anything to do with the voice. We find a funnel-shaped passage leading below to a horizontal slit which is the opening of the gullet. The anterior portion of the funnel represents the posterior portion of the skin of the neck; and along there we see a little irregular line which represents the line of the incision made in order to remove the larynx. Upon the left side of the middle line we find a little somewhat triangular opening above the line of the gullet through which the air escapes from the bag of air in the neck as it contracts, and the condensed air strikes a little structure which much resembles a

real vocal band. There is no similar structure upon the right side of the throat, and so the voice is made with the structure upon the left side only. The question is, what is that structure? Now there are certain pairs of muscles in the throat which receive and compress the bolus of food as we swallow it. They are known as the constrictor muscles of the pharynx. The lower pair of these, the inferior constrictors, for there are three sets, are attached to the larynx on the sides of the thyroid cartilage. In removing the larynx, these muscles were divided and allowed to flop, and they flopped upon the tissues of the inner surface of the neck and there became agglutinated. The lower portion of these muscles is horizontal; and it is that horizontal band of fibers on the one side which has fortuitously taken the position which answers the purposes of the vocal band—an exemplification of the very significant fact observed by De La Marck, who preceded Darwin more than a hundred years, that function precedes structure. In commenting upon the variety of species, La Marck found that where certain functions in animals were in abeyance or were lost, those animals gradually lost the muscles or structures necessary for the performance of those functions; and that where they had to take on new functions, other structures were brought into play; and that eventually new structures were sometimes formed.

In the case of this individual, the necessity for voice has incited the utilization of a structure originally intended for swallowing. The last I heard of him he was in New Haven, and shortly afterward I was present there to assist a friend in performing an operation with the object of trying to do purposely what had here been done accidentally; for there is no credit to be given to me for this result, except that I thought I would see what nature could do in restoring function. Usually an artificial appliance is supplied, and then the voice is similar to that produced by the reed of a pipe; a monotonous sort of voice. I thought I would see what nature would do if let alone; and I wanted to see whether there would be any return of the malignant disease before any artificial appliance was introduced to supply the missing larynx; and before it became necessary to put in any artificial appliance, Nature told us, "Sir, that is superfluous."

DISCUSSION.

PRESIDENT: Allow me to thank you, the explanation is wonderfully interesting to us all.

DR. LAIDLAW: In the earlier reports of this interesting case, the question was as to what it was that vibrated, what could vibrate to produce the sound of voice. It was supposed at first to be a simple band of scar tissue which had been formed in the healing of the wound; but as scar tissue cannot be tightened and relaxed to give the variations of tension that are necessary to the modulation of the voice, the supposition next was that the vibrating body which produced speech was composed of muscle tissue, which has the power of changing tension. I learn now for the first time that it is known to be a fold of muscle tissue that vibrates and that gives greater and less tension, which gives us modulation in the tone. I think an important point upon which to lay stress would be the method by which the man gets the air into his throat, and that might be illustrated by making an outline of the throat. (A drawing was executed.)

It is important, and Dr. Cohen laid stress upon the fact, to remember that there is not the least connection between that man's throat and lungs. In the normal condition, the air passes back over the tongue between the soft palate above and the epiglottis below, into the larynx and down the wind-pipe to the lungs. In the case of this man, however, while the mouth, the soft palate and the epiglottis remain intact, there is no orifice into the larynx; for the larynx was cut away during the operation, and the flesh of the throat healed over the place where the larynx used to be and obliterated all trace of the old opening into the larynx and wind-pipe. The wind-pipe coming up from the chest behind the breast-bone, curves forward over the upper border of the breast-bone and opens on the front of the neck, the breath passing to and fro through that orifice. The puzzle was to know how the man got any air into the throat. The committee experimented on the bulging of the sac by placing in front of the man's throat an instrument which marked on paper the swelling and receding of the sac, and they found that he first swallows the air until the sac is distended. Then by one more swallow, or half swallowing movement, he forces an additional puff of air

into the already distended sac, and, coincidently with this final puff, the sound is produced. This final puff of air that produces the sound is thrown backward into the sac by simply raising the back of the tongue, displacing backward the air that was in the mouth and upper pharynx.

It is worth noting the slight amount of air force, the slight air pressure, that is used by that man in producing a sound. When we think of the voice trainers who are developing the abdominal powers, and say the more breath the greater the voice, we may learn something; we may all learn something, from knowing of this case, where the man has air force enough simply by raising the back of the tongue, displacing gently the air from the mouth into that sac, the air recoiling in the sac and striking the vibrating body. That is the very first lesson that an elocutionist may learn, the very light amount of air pressure that is necessary to produce voice.

There is another feature in it, from which we may obtain a little. I believe there was once a voice trainer, I forget his name, who claimed that the vibration of the vocal bands was not the principal factor in the production of tone, but that the mucous membrane of the pharynx also had a power of relaxing and tightening its tension; that the relaxing and tightening of the mucous membrane had some influence in changing the pitch of the voice. I think that case may be brought up as a fair illustration to support that gentleman's assertion and claim. Here is a man who has no vocal chords or bands; he has the mucous membrane of the pharynx and he can vary the pitch of his voice.

Another point in this case which is interesting to a voice user, is the demonstration that it takes more breath to produce a consonant than it does to produce a vowel. The instrument which traced on paper the rising and falling of the sac showed that when he pronounced the vowels, the back of the tongue was raised upon the palate, and forced the air back into the sac. Naturally the sac swelled, but the swelling immediately went down as the puff of air which had been sent back into the sac recoiled through the mouth. When the man pronounced a consonant, as *k* or *g*, instead of there being the single rise and fall of the sac, there was a double rise and fall, there was a rise and fall and another rise and fall. I believe the explanation of that

phenomenon was found to be that in pronouncing the k and g there is some resistance in the mouth to the recoil of the sound. When the tongue took the position to form k, the puff of air which was thrown into the sac did not have force enough, to force itself outward through a mouth which was prepared to speak k, so the lower part of the pharynx contracted and re-inforced the recoil of the original puff. This re-inforcing movement of the lower pharynx caused the second swelling of the sac, which receded as the sounding air was forced out through the mouth. The vowels are produced by one swallow. With a consonant the air which was forced back of the tongue had to be re-inforced by a second contraction of the air down in the lower pharynx.

Question. What are the man's feelings as to where the sound comes from?

Answer. He locates it at the top of his gullet.

Q. Does he feel now any difficulty or difference in speaking any different from his old voice? Does he feel he is speaking in a different place?

A. Yes.

Q. The old original feeling does not stick to him?

A. No, sir.

DR. LAIDLAW: Another point of interest which you might observe is that this point of the throat is governed by the same nerve which supplies the larynx. This nerve comes down from the back of the head and sends one branch to the larynx and another branch to the pharynx. We have, in this case, removed the larynx, rendering that branch powerless, but the pharyngeal branch takes on the function of its lost fellow. Was it not during a moment of excitement he made the first sound?

DR. COHEN: Yes, he was angry.

DR. LAIDLAW: Here was a man accustomed to express his emotion by language, by rough language, perhaps. Here was a man whose larynx, through its nerve fibers, had been accustomed to express emotion in strong language, forcible and loud language. Here he has that machine taken away from him, the larynx cut out, and the old nerve channel coming down to that point is stopped. You can imagine what currents of emotion

must have been coursing up and down that nerve during the long interval between the operation and his first uttered sound. In a moment of anger there is an overplus of energy, there is a tremendous amount of nervous energy, and, for the first time, there is force enough put into the pharyngeal branch of the nerve and through it force the pharyngeal muscles into a function foreign to them. The way being once opened and the lesson being once learned, the succeeding development was simply a matter of practice. These are the points I will leave you for discussion.

Q. Is the vibrating point at the base of the hole which once held the larynx?

DR. COHEN; Yes, sir; just above the opening of the gullet.

Q. What is the quality of the voice?

A. The quality is not much, two or three tones limit the inflection. The man sings with accurate time.

Q. Is there much force to the voice?

A. No.

Q. Is it a pure tone or is it an aspiration?

DR. COHEN: It is a tone like a man who is hoarse.

MR. MACKAY: You speak of there being a difference in the production of consonant and vowel sounds. The consonants are divided into two classes, one sub-tonic and one atonic; you use both, you speak of *g* and *k*; *g* is a sub-tonic element, requiring some form of vocality; *k* is simply an atonic, no tone. Does the Doctor observe any difference in these two?

DR. LAIDLAW: The instrument placed on the man's throat produced a tracing on pronouncing *g* of two rises, thus, *m* in *k*, a similar form, but the rise not so high. Less muscular effort; *a* and *o* cause one rise, thus, *n*.

Q. If compressed air passing over a vibrating body will produce tone, what is the value of Dr. Laidlaw's explanation as to the passing of the nervous fluid to this new passage? If the body was there ready to contract, and the compressed body of air struck it, why did it not vibrate?

A. Do you know how to swim?

Q. Yes.

A. When you drop a man into the water, the peculiar combination of nervous impressions running from the brain to the

muscles arises when the necessity demands it. It suddenly comes to him, but it did not exist before. It took the dropping of the man into the water to send the nervous force down to the proper muscles and set them going; he needed a strong stimulus to set the mechanism in operation.

DR. COHEN: The tissues were there, but we did not know it. I remember a case of a girl twelve years of age who was paralyzed. She passed out of my hands, and one day a faith doctor told her to get up and walk, and she did. That girl had been cured for five or six years, and did not know it. So it was with this man who had the power of phonation but did not know it. In reference to the nerves of which mention has been made, some fibers go to the larynx and some to the pharynx.

MISS MYRA E. POLLARD, Chicago: There is no direct connection between the larynx and pharynx, so the lungs are used for respiration and the back of the throat for swallowing and vocality. Is there any rhythmic relation? Does the individual inspire at the same time he swallows the air, and expire at the same time he articulates?

DR. COHEN: Yes, a matter of habit.

MR. PINCKLEY: Some three or four years ago I heard a physician say that there was no vibration of the vocal chords.

DR. COHEN: They do vibrate, you can see it. Spend a dollar and buy a laryngoscopic mirror and learn to use it. It may be that the theory of the voice may have nothing to do with elocution, but it stands to reason that if you understand this theory of voice you will do better work than without it, and all you require is a looking glass and a little mirror that costs a dollar. Make your pupil sing a, e, i, and watch in that mirror. If you will do that you will see the vocal bands vibrate, and as the voice rises in pitch they vibrate more and more rapidly. The physical laws here are the same as regulate anything similar that rules in the natural world. The pharynx acts simply as a resonator, as the body of a violin does, and being covered by a mucous membrane, the lubricity of that membrane may reflect the sound waves and thus affect the voice. When I noticed this man's speech, at first, there was always a little mucus and saliva on the new vocal band. After he has spoken a little while and the

parts become dry, he does not speak so well. If you open your mouth you change its shape and alter the shape of the resonator, and that is the way tones are reinforced. If your pharynx is attuned exactly to the same note that you produce from your vocal bands, the reinforcement will be greater. The person who studies this principle, or who executes it intuitively is the person who will speak with least effort.

Q. What part do the false vocal chords play?

A. Not the slightest.

Q. Is it the belief that the nervous energy was connected or developed by that emergency? Was there a connection made by that nervous impulse?

DR. LAIDLAW: A natural and anatomical connection?

Q. Yes. Was it the incident of perfect development or the connection of certain forces?

DR. LAIDLAW: I think everything was there ready, but what was needed was to drop the man in the water and give him the initial shock, as it were. The accident of healing had drawn certain structures nearer together, and made a mechanism that would produce sound when once the man was forced to use it.

Q. Can the man speak continuously or is there an interval between each of the words or between syllables?

DR. COHEN: He can speak consecutively eight to nine syllables. There is an interim because the sac is exhausted. He can speak six to nine syllables without filling the sac a second time.

Q. Does the glottis rise to meet that?

DR. COHEN: No, the larynx and epiglottis are gone. The passage for air has been brought forward like a buggy top, and there is a big hole there.

Q. In regard to the second case, was it successful to form the second vibrating case?

DR. COHEN: So far the man has only been able to speak in a whisper.

Upon motion of Mr. Trueblood, seconded by Mr. Neff, it was resolved that the Convention extend a hearty vote of thanks to Dr. Cohen and Dr. Laidlaw for their very interesting scientific demonstration.

THE PUBLIC READING OF SCRIPTURE.

E. M. BOOTH.

In the reading of Scripture, as in everything else, the end determines the means. If the end sought be simply a stimulus to private devotions, the objective form of the reading becomes, largely, a matter of indifference. The subjective effect alone is considered. The incidents, the events, the facts, and truths of the holy word are uttered simply to furnish a view point for the soul's contemplation without any notes or comments in the tones of the reader's voice. To be sure, such reading need not be audible at all. A silent reading will accomplish the end equally well, and were it not that many whose office it is to conduct public devotions carry this method into the pulpit, I should not feel called upon to mention it.

But however legitimate and suitable this means may be in private devotions the changed conditions in the public reading of Scripture render such a method entirely inadequate. The new situation demands new measures and new ends.

The public reader of Scripture must set before himself more than the subjective effects of the word upon his own soul. His end must comprehend not only the instructing, the moving, and the uplifting of his own soul, but also a corresponding awakening and quickening of other souls. Virtue must go out of him as well as come into him.

The public reader of Scripture must also note the fact that there are different rhetorical forms to the Scripture, and that these varying forms call for different modes of expression. If he fail to recognize the varieties of narrative, didactic, prophetic, and lyric composition in the sacred word, he will be likely to fail in the proper means of rendering them. A mind impressed with the fact that it is the word of God which is to be delivered, but which, at the same time, is oblivious to the fact that this word is conveyed in the forms of human literature, will be quite likely to ignore the distinctive features of the different styles of writing and render all Scripture in the measured and stately tones of solemn authority.

The reverse is also true. Too vivid a sense of the human element in the different forms of composition will tend to eliminate the authoritative altogether, and will reduce the reading to the level of the merely commonplace and the entertaining. The reader needs to remember that each of these forms of writing has a different objective purpose. The narrative and the descriptive appeal to imagination and seek to reproduce the scene before the mind's eye, to create a vivid picture. The didactic appeals to reason and seeks to enlighten the understanding. The prophetic impresses divine authority, appealing to conscience and the will. In lyric passages the controlling purpose is to give expression to personal feeling, and the appeal is indirectly, to the emotion of the hearers.

It is my custom in presenting this subject to show how these different ends may be secured, if we view the main elements of vocal expression as *evolved* from three generic conditions of being. All vocal expression is conditioned by the three factors, *Personality, Space, Thought*. Every utterance represents some personality, related to some space, attempting to communicate some thought. It is the reader's business to report these different personalities, to show the spacial conditions under which they are speaking, and to exhibit the relations of their separate ideas.

Let us first consider the relation of the different attributes of tone to personality.

We all recognize persons not only by their features and bearing but also by their voices. The most conspicuous attribute of tone by which this identification takes place is that of pitch. Other attributes unite in the revelation of personality, but the one upon which recognition appears to be based, or conditioned, is the key of the voice.

In the fifth verse of 1 Sam. 3, we have three personalities introduced, the personality of the narrator, that of a child and that of an old man. "And he ran unto Eli, and said: Here am I, for thou calledst me. And he said: I called not; lie down again." Now, although we have been told in previous verses that Samuel was a child and that Eli was very old; yet unless the reader makes a change of key suggestive of these conditions he offers no help to the imagination of the hearer in reproducing the scene. All of the passages given in the pitch of one per-

son reduces the narrative to a dull and lifeless monotony. Monotony, as we all know, is the besetting sin of the ordinary reader, and when a composition offers an easy way of avoiding it, shall we not avail ourselves of it?

The first rule, then, for reporting different personalities is to key the voice to an appropriate pitch. The appropriate pitch will, in each case, depend upon the age, the character, and the mood of the personality represented.

It is not to be supposed that a change in pitch alone will furnish the full suggestion of each personality. It is only the characteristic attribute which introduces the personality. Every person uses all the leading attributes of tone, and to differentiate a personality justly requires changes in the attributes proportioned to the prominent features of that personality.

Fortunately certain elements of tone have become the recognized symbols of definite qualities of personality, so that the means of translation are easily available. Variations in the volume of tone, for instance, at once suggest difference in the bulk of the personality. This bulk may represent either the physical, the mental or the moral man. To introduce a child's utterance with the high pitch of voice without a corresponding thinness of tone only tends to confuse the imagination. It may not be possible or even desirable in speaking the words of David and Goliath to make the bulk of tone in each case an exact counterpart of their physical bulk; but it is desirable that the difference should be suggested. It may be necessary even to give the greater bulk of tone to the lesser physical bulk because of the greater moral bulk of the smaller individual; as when Samuel rebukes Saul for not destroying the spoil of the Amalekites (1 Sam. 15: 19, 20.) The thing to be remembered is that a vivid impression of a largeness of personality, either in its physical bulk, in its moral elevation or in the weight of its thought, and a desire on the part of the reader to have his hearer receive such an impression, will give increased volume to the tone.

Another attribute of tone associated with definite features of personality is quality of voice. Quality of voice appeals to the ear on exactly the same basis that bearing or attitude of body does to the eye. Each results from poising the several agents which unite in producing the attitude or the tone. An easy bal-

ance in the members of the body produces a pleasing and graceful effect upon the eye; and an easy balance or opposition in the muscles which generate voice produces a pleasing and graceful effect upon the ear in what we call pure tone. Pure tone therefore symbolizes a poised attitude of soul. It may be a calm and placid balance or it may be one with energy in all the parts, but so long as the tone is pure it indicates self-possession and moral control in the personality, while impure tone indicates some species of demoralization or passional disturbance. The different species of impurities, catalogued in the books as aspirate, guttural, nasal and the like, show the special region of anatomy which for the time being is suffering this loss of balance or demoralization. The pathology of passion has taught us that certain classes of feeling attack the respiratory system and produce disturbance in the equilibrium of the breathing muscles, which renders the tone aspirate or breathy. Fear is the generic passion which occasions the most radical disturbance of this sort; and whether it manifest itself on the animal side as an instinct of preservation, or on the moral side as cowardice, or on the intellectual side as doubt and uncertainty, the result is always a measure of aspiration in the tone proportioned to the degree and nature of the fear. (1 Kings 18: 39; John 9: 20, 21.) Contempt, scorn, derision and the like feelings disturb the normal poise of muscles about the mouth and nose, giving that form of impurity known as the nasal. (John 9: 28, 29; 1 Kings 18: 27.)

A third class of feelings such as anger, wrath, rage, hate and others seize upon the "guttur," the passage of the throat, and produce demoralization in that region, giving the choking quality of tone denominated guttural. (John 9: 34.)

A secondary effect which always accompanies a loss of balance either in the realm of matter or in that of feeling is an abruptness of motion or jerk in the force. The feelings that produce impurity of tone by creating unsteadiness either in its breath support, or at its point of generation, or at its place of exit, give also an uneven and spasmodic form to its force. Hence we have associated with a personality that is out of poise because of a harsh and disagreeable mood, not only some form of unbalanced, impure quality of tone but a more or less violent abruptness of force.

Stress is the technical term for this attribute of tone, though there is much confusion in its use. If everyone would bear in mind that force is the generic term signifying quantity of loudness, and stress the specific term meaning the point of loudness, the place of *strain* in the tone, it would seem that this confusion might be avoided.

We have then under the condition of personality, first, a change in pitch the acknowledged credential of a new personality, this pitch to be in a key characteristic of the age, the character and the mood of the new personality; second, a volume of tone characteristic of the largeness, the nobleness of the personality, viewed either from its physical aspect or from its moral and intellectual side; third, a quality and stress of tone consistent with the nature of feeling that possesses the personality.

Let us now consider *space* as one of the factors conditioning vocal expression.

Man is represented in literature as speaking to different boundaries of space; sometimes as speaking to himself, sometimes to those immediately about him, then to others more remote, and even to those in the distant heavens. In the CIII. psalm we have the same person speaking in three of these attitudes. The psalm begins with soliloquy, "Bless the Lord, O my soul." In the sixth verse this self-exhortation broadens out into communication with a wider circle and the psalmist declares, "The Lord executeth righteousness and judgment for *all* that are oppressed." After recalling at some length God's mercies to himself and to the race in general, like the eagle in its flight, his mind takes a wider gyration and sweeps out of earth and time into the heavens, and in the nineteenth verse he declares, "The Lord hath prepared his throne in the heavens; and his kingdom ruleth over all. Bless the Lord ye his angels that excel in strength, that do his commandments, hearkening unto the voice of his word."

Now the essential attribute by which we indicate this relation of the personality to these different spacial bounds, is clearly the attribute of force. The standard amount of force in such cases must correspond to the amount of space to be filled; or perhaps more justly, the quantity of force should suggest the quantity of space to be filled. In Moses' song, Deut. 32, "Give ear, O ye heavens, and I will speak; and hear O earth the words of my

mouth," an exact correspondence of force to the proportions of space would be somewhat difficult, but there should be enough loudness and extension of the tone to suggest the enlarged spacial conditions.

This leads me to note the difference between loudness and extension or projection of tone. Some speakers have the faculty, which all may have, of projecting the tone to the remotest individual of an audience without any of the boisterous effects of thundering in the ears. How is this accomplished? I think this effect depends largely upon one's faculty of mental projection. There seems to be a law of perspective for the ear as well as for the eye; and this perspective in both cases requires the converging lines. It appears to be the focalizing sense of singleness in the personalities to whom the tone is sent, which gives it the peculiar convergence and penetration referred to.

I am not ignorant of the fact that success in placing the tone easily and directly with every individual auditor, is largely due to a proper placing or poising of the muscles by which the tone is generated; but without the proper projection of mind upon the single personality as a focus the muscular process is likely to fail. It is the intensity and directness of purpose, I apprehend, that is the largest factor in securing directness and reach of tone. These two forms of force in tone may perhaps be illustrated in Elijah's opening address to Israel, 1 Kings, 18, 21, "And Elijah came unto all the people and said, How long halt ye between two opinions? if the Lord be God, follow him; but if Baal, then follow him. And the people answered him not a word." Now if we conceive of Elijah in making this speech as thinking of the people in the collective mass, I submit that the tone will take on more of fullness, than if he thinks of the lines of that mass as everywhere converging upon the individual. The sense of largeness will, as it were, give the ground plane the perspective breadth of tone, and the sense of distance the perspective plane or reach of tone. So in the answer of the people in their approval of the conditions which Elijah proposes for the test of the true God, "And all the people answered and said, it is well spoken." If the response is to suggest the voice of "all the people" it must fill a space commensurate with all the people, but if it is to represent simply the voice of any one of the multitude, then it only

needs the loudness and reach necessary for that individual to be heard.

While the principle, therefore, for satisfying the spacial conditions looks simple, it is in reality quite complex. To make the force of voice in each case a counterpart of the space involved in the situation, we have frequently to blend two different quantities of force, or a constant quantity with the variable. The constant quantity arises from the fixed space in which the reading is given, and must always be more than sufficient to meet the requirements of audibility. If the narrator in his own personality is reporting mere matters of fact, only the quantity of force necessary to easily fill the fixed space of his auditorium will be needed ; but if the requirements of the narrative demand that he suggest other persons speaking under other conditions of space and feeling, the variable quantity of force must be added to or subtracted from the constant quantity according to the limits of space involved in the new condition. In the first verse of John 9 we have the narrator stating the fact that "As Jesus passed by he saw a man that was blind from his birth." This demands a tone of voice whose force equals the distance between the narrator and his farthest auditor. This, of course, will vary with the circumstances in which the passage is read. The second verse introduces the personality of the disciples speaking to Christ under a much more restricted space, and demands a force of voice correspondingly restricted yet without violating the requirements of audibility ; just as if one should speak the first sentence to a friend on the back seat of the house and the second to one sitting just before him on the front seat. Unless the words, "Master, who did sin, this man or his parents, that he was born blind ?" are introduced by a change of force and also by a change of pitch, the reader has neither satisfied the new condition of space nor that of personality, to say nothing of the finer spiritual conditions which are involved in the passage. So with Christ's answer in the third verse ; while the spacial condition is not changed, there is a vast change in the personal factor. "Never man spake like this man," said the officers who were sent to take him. "He spake as one having authority." A distinct conception of such a personality by the reader ought to give to the tone in uttering Christ's words a volume and dignity in marked contrast to the

deferential thinness and sense of inferiority in the disciples' tones when speaking to him.

But notwithstanding all the modifications which personal characteristics may give to the tone, it will always remain true that the vocal attribute by which personality is related to space is that of *force*. The standard of force will always be the measure of a person's sense of distance between himself and his auditor.

In regard to the expression of thought we shall find that no one attribute of tone may stand sponsor for *its* nature to the same extent that pitch and force do for personality and space. For while thought is one of the constituent conditions of expression, thought itself is but the expression of conditions or states of the mind.

There appear to be three mental conditions constantly present in the expression of thought, and each of the attributes of tone has a different use according as it is employed to express these separate conditions.

With some license in the use of terms these conditions may be named the formative, the consecutive, and the comparative. The formative conditions may be defined as that state of mind which recognizes the formal elements or units of which the thought is composed. These units may be single words, phrases, clauses or paragraphs. The consecutive condition is that state which discovers the *connection* between these successive units. The comparative condition is that state which measures the relative *value* of the successive units.

In the formative condition the use of time as an element of expression is in the form of pause between the separative units. In the consecutive condition it is in the form of quantity on the unit of inflected pitch. In the comparative condition it is in the rate of the successive units, the moments of rate being proportioned to the momentousness of the unit.

In pitch the formative condition tends to refer each unit of thought to the keynote. The consecutive condition gives a gliding transition of pitch, by inflection on single words and by melody on clauses, which refers the unit forward or backward for connection, according as the transition is upward or downward.

Rising inflections and cadences have the incomplete and for-

ward look, downward ones the conclusive and backward; while both inflections on the same word involve both connections. The comparative condition proportions the acuteness of pitch to the relative supremacy of any unit. "For if the truth of God hath more abounded through my lie unto his glory; why yet am I also judged as a sinner."—Rom. 3:7. This order of the units which we find in the authorized version requires both the separation and the elevation of the unit "through my lie" from "Hath more abounded unto his glory;" first, because it is a separate unit and, second, because it is the more emphatic unit in the logical succession of units. It has the compound inflection because looking backward to the general expression "Our unrighteousness" in a preceding verse, and forward to the unit "Judged as a sinner" in the same verse.

The child in its first efforts at reading only employs the formative use of pitch and time. He says, "The-bird-is-on-the-tree," making each word a separate unit, because perceiving them only in their continuous order and not at all in their consecutive or relational order.

This is the simplest form of melody that we have, the child form, a simple enumeration of the units of thought without comparison or contrast, exaltation or subordination. It is the basis of the chant in music; and the chant, if I mistake not, is the first, the child stage, in the musical development of a people. For though the chant is often used during an advanced stage of musical culture, it always expresses simple, not complex conditions of thought. It appears, therefore, that the monotone may arise from a limited discernment of the reader and singer, or from a limitation of their purpose in the expression. Hence, whenever the formative conditions of thought chiefly are to be expressed, the simple monotone melody is the natural form. If the reader wishes to enumerate what he sees without giving any explanation or comment in the tone, there is no need of his using the consecutive and comparative functions of pitch. This is the proper melody, therefore, of prophetic Scripture in such chapters as Isa. 13. The chapter begins with a distinct announcement that it is "The burden of Babylon which Isaiah the son of Amoz did see." When the vision begins, then, the monotone begins and the key of the monotone changes in har-

mony with the feelings that are awakened in the prophet by the difference in the subject matter of the visions.

Darwin has given us the clue, as I think, to another use of the monotone which is also very common. As you will remember, he ascribes the origin of song, or melody, in the animal world to a deliberate effort of the animal to win the favor of the opposite sex by a pleasing exhibition of voice; a sort of serenading instinct. Be that as it may, it is clear that melody of speech has come to be employed not only to charm the animal sensibilities but also to win the consent of the understanding and even to move the will. It is the persuasive factor of speech, and we employ it often beyond the needs of consecutive and comparative thought conditions, solely to please and win approval for our sentiments. Witness a little child trying to coax a parent. The dependence is clearly not so much upon the reasons offered as upon the seductive melody of the tones.

On the contrary, when we do not wish or intend to win the consent of the hearer, but seek to command or impose our will and conviction upon him, we instinctively use the melody of the monotone, using just enough variation in pitch to render the consecutive and comparative conditions of thought intelligible. This is the kind of melody demanded in those passages of Scripture, in prophecies and elsewhere, where God or an angel is represented as speaking directly to man. The winning persuasive melody of human communication is dropped out, and the stately tone of authority assumed: "And the angel of the Lord called unto Abraham out of heaven the second time and said, By myself have I sworn, saith the Lord, because thou hast done this thing." When the words of the angel begin then the monotone begins.

Contrast with this Paul's utterance in Acts 26:8. "Why should it be thought a thing incredible with you that God should raise the dead?" Paul is trying to win the approval of Agrippa to the credibility of the resurrection, and this desire on his part gives a pleasing variation in pitch upon the separate units of thought. If the passage is given with the monotone melody it will render the words imperious and dictatorial.

Perhaps something more needs to be said upon inflected pitch as the agency by which we show the consecutiveness of thought.

For while the rising inflection is prospective and the falling inflection retrospective in effect, they also symbolize many other connections. Among these are doubt and certainty, the assumed and the asserted, the incomplete and the complete, the negative and the positive, the well known and the new, the subordinate and the principal.

Several of these consecutive conditions are illustrated in the opening verses of the ninth chapter of John's Gospel. "And as Jesus passed by, he saw a man that was blind from his birth. And his disciples asked him, saying, Master, who did sin, this man or his parents, that he was born blind?" It has just been asserted in the last phrase of the eighth chapter that Jesus "passed by," hence that unit of thought is well understood and needs no asserting here. Neither does the statement "He saw a man." For it has just been said, that "He went out of the temple through the midst of them," and it may be assumed that he saw them. The first new or important idea that needs asserting is the man's condition of blindness, the additional one is the duration of that blindness.

If the falling inflection is not given on blind, we assume that his blindness was well understood or else that blindness was the prevailing condition of the crowd through which he had come. If we give in the next verse the falling inflection to "asked," as I have frequently heard, we throw the attention back to the preceding statement and imply that they asked Jesus if this man had been blind from his birth. If we suspend the voice at "asked" and drop it at "saying" we assert that what they asked him was the word "saying;" whereas the condition of mind in both cases is the same one of incompleteness, looking forward to the question of the disciples.

Allow me in closing to make one or two comments of a general nature. In all the rhetorical forms of Scripture the three conditions of thought are constantly present. The individuality of the ideas must be shown, their interdependence made clear, and their relative value distinguished. In didactic discourse, the Epistles, the Sermon on the Mount, and similar explanatory forms but little else is required in the expression. The exceptions occur in those passages where proof texts of Scripture are introduced. In such passages the authority of the divine person-

ality is represented, and hence the quotation demands a measure of the solemn monotone.

In prophetic Scripture this same authoritative monotone is the distinctive feature. Not that it is always present but that it is more frequent than in any other form of Scripture. It is the form of expression which accompanies the prophet's words when weighted with a personality greater than his own and he exclaims "Hear the word of the Lord" or "Thus saith the Lord God."

In lyric Scripture and in hymns personal feeling dominates the expression, and hence all those varieties of pitch demanded by the varying moods of the personality must be observed, as well as those different degrees of standard force which show the attitude of the soul toward its spacial environment, such as transitions from the introspective to the declarative attitude.

Narrative and descriptive writing need the mind constantly alert to changes occurring in personality, space and thought. The hearer needs to be told not only what is written, but who said it, how the person felt, and to whom he spoke.

A fault that is well-nigh universal in Scripture reading is too rapid a rate of utterance. This is sometimes so marked that it not only falls short of seriousness, but even runs into irreverence. Perhaps the most aggravated form of this fault appears in the impious fashion that has grown up of rendering the responsive service in many of our churches. We have all heard, time and again, the most sublime and solemn sentiments of such service hustled through as if the reader were chanting the words of the Pauper's Burial: "Rattle his bones over the stones; he is only a pauper whom nobody owns." I certainly have heard Scripture responses read at a rate which expressed as little respect for the body of thought in the sacred word, as these lines express for the body of the poor pauper. What possible hope has such a reader to bring the minds of his audience into an attitude of worship. His tones seem to say "move on, move on—don't stand gazing up into heaven in awe-struck wonder." What a blessing if such readers could have the experience of Jacob on his way to Padan-aram. If they too could realize from vision that "The Lord is in this place and I knew it not," then might we hope that their headlong pace would be slackened to a rate

befitting his confession, "How dreadful is this place. This is none other but the house of God, and this is the gate of heaven."

DISCUSSION.

ANNA BARIGHT CURRY: I could not have chosen, if invited to select a subject on which to speak a few words at this convention, one in which I am more specially interested than the subject chosen for me by the persons having the programme in charge. The possibilities of this branch of public reading, I have long believed in. It was about eighteen years ago, that I first tested with promiscuous public audiences, topical readings from the Bible. The success my reading met with convinced me that the masses of the people were hungry for the word of God. It has always been one of the things I have looked forward to with great anticipation; the time when other duties might be set aside to make opportunity for this privilege of interpreting the Bible through reading to the general public. I agree with the paper just read that the purpose of the public reading of the Scriptures must comprehend not only the instructing, moving, and uplifting of the reader's own soul, but also the corresponding awakening and quickening of other souls. I also agree with the speaker that the way to do this is to enter into the thought experiences, exactly as we would enter into any form of literature we sought to interpret. The Bible is in some senses a peculiar form of literature. It is in language, characteristics and form, essentially oriental. It is part of a literature that differs widely in its subject matter, its ideals and purpose of life, from the Greek and Latin. The Hebrews as a race seem to have had for their especial endowment the possibility of understanding the one true God. The literature of the Bible is essentially religious in spirit and age. To read the Bible, I think the reader must be able to comprehend such experiences either intuitively or as a result of education. He must embody in himself in living form the essential characteristics of the Hebrew branch of the human race. I see no greater difficulty in doing this with the Bible than with the Iliad, and the difference is only in degree, not in kind, between the work required to assimilate Bible thought and that required to assimilate Chaucer and Shakespeare. I admit the difficulty to be in rising to the poetic realization of God, which

abounds everywhere in the Bible. This is not a characteristic of contemporaneous literature and of course it requires imagination and deep concentration of thought. But as I said, these are difficulties in degree, not in kind. The greatest difficulty I see to the adequate interpretation of the Bible to the ear of the Nineteenth Century, is the mental vice to which we are all in some degree a slave, a subtle unconscious element in our motives to look for show, effect, exhibition. The smallest taint of this will take so much from the power and reality of the experiences of the race, recorded in the Bible. I remember some years ago being in a class under George L. Osgood, a well-known singing teacher in Boston. He was teaching voice to a class of students in Elocution. He called upon a member of the class to read for him the twenty-third Psalm. You can imagine more than one in that class wondered what he was about.

I believe he called upon the class in order to read the Psalm; gave each student some kind of a criticism, and then explained himself. He said, "I always call upon my pupils to read the twenty-third Psalm when I want to detect subtle artificiality, insincerities or affectation." He said, "The twenty-third Psalm is perhaps the most difficult thing to read adequately I could give you. It requires absolute simplicity, directness, sincerity, poetic exaltation. The slightest affectation will spoil the reading of this Psalm." And then he went on to say that almost everybody was affected in expression until they learned to be otherwise, and so forth and so on. I don't know how many of the class remember that lesson; it took me years to understand it and I appreciate it today more than I did fifteen years ago when he gave it.

I am sorry to be obliged to differ with the paper we have just heard entirely on the subject of method. My experience of twenty-four years' earnest study of the subject is that the method just explained to us, if carried out practically, will always and inevitably produce affectation, and result eventually in so warping the instinct for expression that the pupil will find it next to impossible to even see the subjective and spiritual depths in the literature of the Bible. Bible reading is not potent today. This method of teaching with some modifications, has obtained for the last fifty years, at least. It is not original with the speaker and I have accordingly less hesitation in attacking it — for attack it

I must. The spoken word as an art has had a mighty impulse in this country during the last twenty-five years ; it is alive and developing. As a result we find criticism obtains. Criticism, as I understand it, is only a method of getting at the truth, a means of comparing different knowledge with fact, of comparing tradition and the knowledge of tradition which has grown perhaps to be prejudice with the constantly accumulating masses of scientific facts and artistic experiences. This is what we are here for. I recognize in this paper an able presentation in the amount of time allotted of certain phases of the well-known Rush system, modified by certain Delsarte ideas. You are not surprised perhaps that I should take the few moments allotted me to urge upon the profession the necessity of freeing ourselves from the external shackles of this method. Spontaneity, emotional abandonment, subjectivity, perfect simplicity, are characteristics of Hebrew literature. There must be some other method of manifesting these characteristics to the ear than in that of dead external symbolism.

The human heart is touched and drawn out into action by the experiences of the race. The record of these race experiences we find in literature. To adequately read them we must make them living experiences ; there must be no art that stands between the heart that is listening and the heart that is voicing. True art does not strive to say nothing that it may appear like something. Neither does it strive to say something that it may appear like nothing. And the potent something in literature which it is the reader's special mission to convey is vitalized experience. For the rest, we can get it from the written page. Whatever stands between expression of such experience and the listening mind is an enemy to expression.

There is a science of voice and body that brings the mind into vital relation with physical man, and enables man to use the means spontaneously, to manifest the soul. This spontaneity is the test of all good work. The interposition of a symbol either in a quality of voice or an attitude of the body is a low form of art, and not adequate to express the highest phases of human strength and experience which we find recorded in the Bible.

MRS. SOUTHWICK : I was very much pleased with what Mrs. Curry said as far as she went. I would like to make this sugges-

tion. Those elements that have been observed to accompany the expression of certain thoughts, such as quality, pitch, etc., have come from the observations of the expressions of those who are moved by that thought itself; and it seems to me that the teacher who desires to bring out true expression should first of all begin with the educational principle that the deep concentration upon the thought that lies behind the expression will produce those effects.

MINUTES

*Of the Third Meeting of the National Association of Elocutionists,
held in the City of Philadelphia, in the Drexel Institute, from
June 25 to 30, 1894.*

MONDAY, JUNE 25, 1894.

The Convention was called to order by the President, F. F. Mackay, at 2:30. P.M.

Prayer was offered by the Rt. Rev. O. W. Whitaker, D.D.

An address of welcome was made by Dr. Edward Brooks, Superintendent of Philadelphia Public Schools. (See page 9.)

The President made his address. (See page 13.)

MONDAY EVENING, JUNE 25, AT 8 P.M.

The President in the chair.

Organ Solo by Mr. W. L. Nassau, of Philadelphia.

Recital by Mr. Robert H. Hatch, New York: "Tiger Lily's Race."

Recital by Miss Stella King, New York: The Statue Scene from "A Winter's Tale," *Shakespeare*, and "Me and Jim."

Recital by Mr. Gabriel Harrison, Brooklyn, N. Y.: The Dagger Scene from "The Wife," by *Knowles*.

Quartet—Apollo Male Quartet of Philadelphia rendered "Slumber Sweetly." Messrs. James Y. Glisson, James Morrison, Jr., G. Conquest Anthony, and Fred Davis.

Recital by Miss Saidee Vere Milne, New York: "Jack, the Fisherman," by *Elizabeth Stuart Phelps*, and "The Countryman at the Oratorio."

Recital by Miss Anna Warren Story, New York: "Haro," by *H. C. Bunner*, and "Hunting Tower."

TUESDAY, JUNE 26, 1894.

Session opened at 10 A.M. President in the chair.

Paper on "Reading in the Primary Schools," by Miss Lillian Wallace, Philadelphia. (See page 32.)

Discussion was opened by Mrs. Elizabeth R. Walton, Washington, D. C. (See page 42.)

Paper on "Reading in the Grammar Schools," by Mrs. Emma V. Thomas, Philadelphia. (See page 46.)

Discussion was opened by Mrs. Loraine Immen, Grand Rapids, Mich. but the MS. has been lost.

AFTERNOON SESSION.

Session opened at 2 P.M. President in the chair.

Paper on "Reading in the High Schools," by Miss Helen Baldwin, Philadelphia. (See page 56.)

Discussion was opened by Miss Alice Maude Crocker, Knoxville, Tenn. (See page 69.)

Paper on "Reading in the Normal Schools," by Miss S. W. Burmester, Philadelphia. (See page 72.)

Discussion was opened by Mr. Lee F. Lybarger, Toledo.

TUESDAY EVENING, JUNE 26.

Reception given by the Penn Publishing Company, at the Aldine Hotel, 1914 Chestnut street, to the members of the Association.

WEDNESDAY, JUNE 27, 1894.

Session convened at 10 A.M. President in the chair.

The President declared the intention of the Directors to change time of Election, whereupon

Mr. E. L. Barbour moved, seconded by Mrs. Gaddess, that the Election of Officers be moved forward from Saturday to Friday noon. Carried.

Paper on "The Relation of Physical Culture to Voice," by Mr. Frederic A. Metcalf, Boston. (See page 85.)

Discussion was opened by Mrs. Genevieve Stebbins, New York. (See page 94.)

Paper on "The Relation of Physical Culture to Gesture," by Mrs. Eleanor Georgen, New York. (See page 96.)

Discussion was opened by Mrs. Mary Hogan Ludlum, St. Louis. (See page 106.)

Mr. H. A. Williams moved, seconded by Mr. Clark, that a Nominating Committee of five, three ladies and two gentlemen, be elected to nominate President, two Vice-Presidents, Secretary, Treasurer, and seven Directors. Carried.

The following members were named for the Nominating

Committee: Mr. Neff, Mrs. Shoemaker, Miss Bell, Mr. Perry, Mrs. Georgen, Miss Nelke.

Mr. Trueblood moved, seconded by Mr. Clark, that there be two Tellers and a Judge of Election, and that the result be announced at the opening of the Session at 2 P.M. Carried.

Mr. Pinkley was named as Judge, Miss Wood and Mrs. Davis as Tellers.

Mrs. Immen moved, seconded by Mr. Alberti, and it was unanimously agreed to, Whereas the Members of the National Association of Elocutionists were entertained last evening in a most liberal, artistic, and hospitable manner by the Penn Publishing Company, be it

Resolved, that the thanks of the Association be tendered to the Penn Publishing Company for their most enjoyable and delightful reception, and that the Secretary of the Association be instructed to send them a copy of these Resolutions.

WEDNESDAY AFTERNOON, JUNE 27.

The Session was opened at 2 P.M. The President in the chair.

Paper on "The Educational Value of Beauty," by Miss Myra E. Pollard, Chicago. (See page 110.)

Discussion was opened by Miss Belle Bovée, New York. (See page 120.)

Paper on "How I Teach Elocution," by Mr. James B. Roberts, Philadelphia. (See page 123.)

Discussion was opened by Mr. H. M. Soper, Chicago. (See page 123.)

Mr. Perry moved, seconded by Miss Bangs, that the President appoint a Committee of three to take into consideration the question of Terminology. Carried.

The President announced that he would appoint the Committee the next day; report to be made on Friday.

Mr. Pinkley, Judge of Election, reported that the following were elected—72 votes being cast:

Miss M. Jones, -	-	-	-	54 votes
Mr. Henry Dickson,	-	-	-	53 "
Mr. E. Perry, -	-	-	-	52 "
Mrs. A. B. Curry, .	-	-	-	47 "
Mrs. Georgen, -	-	-	-	45 "

Mr. Neff moved, seconded by Mr. Barbour, that the report be accepted, and the Judge and Tellers be discharged with thanks. Carried.

WEDNESDAY EVENING, JUNE 27, 1894.

The Session was opened at 8 P.M. The President in the chair. A Vocal Solo, Aria from Faust, Gounod, was rendered by Dr. G. C. Anthony, of Philadelphia.

Recital by Miss Lois A. Bangs, New York: "Palace of Art," *Tennyson*.

Vocal Solo by Miss Corinne B. Weist, Philadelphia.

Impersonation by Mr. Leland T. Powers, Boston: "David Garrick," by *T. W. Robertson*.

THURSDAY, JUNE 28, 1894.

The Session convened at 10 A.M. The President in the chair. Report of Committee on "Elocution in Colleges," by Mr. W. B. Chamberlain, Oberlin, Ohio. (See page 129.)

Mr. Southwick moved that the College Committee be reappointed, and be empowered to act for another year, and to continue their work and report at the next meeting. Carried.

The President named as Committee on Terminology, Mr. Perry, Mrs. Isom, Mr. Merrill.

Mr. Clark moved, seconded by Mr. Barbour, that the next place of meeting be in Boston. Carried.

Mr. Perry offered his resignation from Committee on Terminology, and he was requested to withdraw it.

Paper on "Prescribed Instruction in Elocution in Colleges," by Mr. Edward P. Perry, St. Louis, Mo. (See page 137.)

Discussion was opened by Mr. F. T. Southwick, New York. (See page 144.)

THURSDAY AFTERNOON, JUNE 28, 1894.

The Session convened at 2 P.M. The President in the chair.

Paper on "The Status of Elocution in the United States," by Mr. Franklin H. Sargent, New York. (See page 149.)

Discussion was opened by Mr. George B. Hynson, Philadelphia. (See page 152.)

Paper on "The Advance Needed in Elocution," by Mr. S. S. Curry, Boston, read by Mrs. A. B. Curry. (See page 156.)

THURSDAY EVENING, JUNE 28, 1894.

The Session convened at 8 P.M. The President in the chair.
Vocal Solo by Miss J. Schwarzenberger, Philadelphia.
Recital by Mrs. E. Georgen, New York: "The Benediction."
Reading by Miss S. McG. Isom, Oxford, Miss.: "The Passions,"
by *Collins*, with Orchestral Accompaniment.
The Ariel Ladies' Quartet, Philadelphia, sang "Legends," by
Möhrling. Misses Katherine Tegtmeier, M. Adele Spain, J.
Schwarzenberger, and Mrs. W. T. Henry.
Recital by Mrs. Laura J. Tisdale, Chicago: "Macbeth," Act. I.,
Scenes V. and VII.; Act. V., Scene I. *Shakespeare*.
The Ariel Ladies' Quartet sang "Robin Adair," by *Dudley*
Buck.
Recital by Miss Minnie M. Jones, Philadelphia: "The Rajput
Nurse," by *Edwin Arnold*.
Recital by Mr. Henry Dickson, Chicago: Graveyard Scene from
"Hamlet," *Shakespeare*, and "Hervé Riel," by *Robert*
Browning.

FRIDAY, JUNE 29, 1894.

The Session convened at 10 A.M. The President in the chair.
Paper on "Artistic Elocution," by Mr. Silas S. Neff, Phila-
delphia. (See page 160.)

Paper on "Speech Defects," by Mrs. E. J. E. Thorpe, West
Newton, Mass.

Discussion opened by Mr. George R. Phillips, New York.
(See page 165.)

The Nominating Committee presented the following report:
"Your Committee appointed for the purpose of making nomina-
tion of Officers of this Association for next year (after consider-
able difficulty in choosing a few from among so many excellent),
beg leave to report as follows:

President, F. F. Mackay, William B. Chamberlain.

First Vice-President, George R. Phillips.

Second Vice-President, F. Townsend Southwick.

Secretary, Thomas C. Trueblood.

Treasurer, E. L. Barbour.

Directors, Mrs. S. S. Curry, Mrs. Loraine T. Immen, Mrs.
J. W. Shoemaker, Miss Mary A. Currier, Mr. Leland T. Powers, Mr.

Virgil A. Pinkley, Mr. Henry Dickson, Mr. E. P. Perry, and Mr. Franklin H. Sargent.

It was moved and seconded that the report be accepted and the Committee be discharged with thanks. Carried.

Mr. Trueblood moved, and it was seconded, that the Election be proceeded with at once. Carried.

Mr. H. A. Williams was appointed Judge of the Election: Miss Nelke and Miss Story as Tellers.

Mr. Booth moved that the Judge cast one vote for the election of George R. Phillips for First Vice-President. Seconded and carried.

Mr. Metcalf moved that the Judge cast one vote for the election of F. T. Southwick for Second Vice-President. Seconded and carried.

Mr. Southwick moved that the Judge cast one vote for the election of T. C. Trueblood for Secretary. Seconded.

Mr. Perry moved as an amendment that the Secretary be elected by acclamation. Seconded by Mr. Pinkley.

Mr. Southwick withdrew his motion in favor of the amendment. It was thereupon moved and seconded that Mr. Trueblood be elected Secretary. Carried.

Mr. Pinkley moved that Mr. Barbour be elected Treasurer by acclamation. Seconded and carried.

Mr. Barbour moved that Mr. George B. Hynson's name be added to the Candidates for Directors. Seconded by Mrs. Georgen. Carried.

The Election for President was then proceeded with.

Mr. F. F. Mackay received 50 votes, and Mr. W. B. Chamberlain 33 votes. Mr. Mackay was elected.

It was moved that ballots be cast for Eight Directors. The candidate receiving the eighth highest number of votes to serve out Mr. Barbour's term of two years. Carried.

Total number of ballots cast, 76. 71 voted for 8 candidates, 5 voted for 7. Total number of votes cast, 603.

The following were elected Directors: Mr. Chamberlain, 73 votes; Mr. Perry, 67; Mrs. Shoemaker, 62; Mrs. Curry, 57; Mr. Powers, 57; Mr. Sargent, 53; Mr. Pinkley, 50; Mr. Dickson, 48.

FRIDAY AFTERNOON, JUNE 29.

Session convened at 2 P.M. The President in the chair.

Questions from the Question Box were submitted and dealt with. (See page 170)

Dr. J. Solis Cohen, Philadelphia, reported a case of voice without a larynx or any artificial appliance. (See page 174.)

Discussion opened by Dr. George F. Laidlaw, New York. (See page 177.)

The Committee on Terminology presented report:

"Mr. President: Your Committee appointed to consider the question of Terminology, and to report at 2 P.M. on Friday, June 29, respectfully submit the following report: Your Committee have had one meeting, at which were present Mr. Perry, Chairman; Mr. Southwick, Secretary; Messrs. Mackay and Merrill. Your Committee have considered the following words: Elocution, Speech, Pantomime, and Oratory, and would respectfully suggest that these words be referred to the Literary Committee of 1895, with the request that they appoint essayists to prepare articles in which they shall furnish, from best authority, the derivation, history, and present usage of the words, for the purpose of ascertaining the true value of these words in their application to our art and science, and that a half day be assigned for the presentation and discussion of the same.

EDWARD P. PERRY.

F. TOWNSEND SOUTHWICK.

F. F. MACKAY.

A. H. MERRILL.

Mr. E. M. Booth offered the following resolution on Stammering which was adopted.

WHEREAS, stammering appears to be on the increase among the children in the schools of the country, and

WHEREAS, the public teacher is not fitted by training, and overburdened with attention to other pupils, to give the required time to pupils of this class, therefore,

Resolved: that it is the sense of this Convention that in towns and cities where twenty or more of such pupils are in attendance at the public schools, separate accommodations should be provided and a teacher, specially fitted for such work, employed.

FRIDAY EVENING, JUNE 29, 1894.

Session convened at 8 P.M. The President in the chair.

The Ariel Ladies Quartet sang "The Blue Bells of Scotland," by *Schilling*, and during the intervals of the succeeding Reading sang "Lullaby," by *Neidlinger*, "Heather Rose," by *Holländer*.

Reading by Mr. Horace Howard Furness, Philadelphia, "A Midsummer Night's Dream."—*Shakespeare*.

SATURDAY, JUNE 30, 1894.

Session convened at 10 A.M. The President in the chair.

Paper on "The Reading of Scripture," by Mr. E. M. Booth, Iowa City, Ia. (See page 183.)

Discussion opened by Mrs. Anna Baright Curry, Boston. (See page 195.)

Mr. Clark moved that the unfinished proceedings on programme for 11 A.M. be dismissed, and that the unfinished business be taken up. Carried.

Mr. Williams, Judge of Election, reported result as set forth already, that the first seven Directors were elected for three years, and Mr. H. Dickson for two years, and that Mr. Hynson and Miss Currier had received respectively 41 and 35 votes.

Resolutions on death of Mrs. Pond, Messrs. Burbank and Steele Mackaye were then read by Mr. Booth.

REPORT OF THE COMMITTEE ON NECROLOGY.

WHEREAS, In the providence of Almighty God, one who was an active and honored member of this Association, Mrs. Nella Brown Pond, has been taken from us, and whereas we would, so far as feeble words permit, express our high appreciation of her worth as a woman and as an artist, one who has done so much to put our art on a higher plane, to supply us with nobler ideals, to stir within us loftier ambitions, therefore be it

Resolved, That we, the National Association of Elocutionists, put on record this expression of our recognition of her virtues and abilities. Let it further be

Resolved, That we, as an Association, extend our sincere sympathy to those who, nearest and dearest to her, most deeply deplore her loss, and that the Secretary be instructed to for-

ward a copy of these resolutions to the family of the deceased men.

WHEREAS, Almighty God, in his providence, has called from this life our esteemed friend, Mr. Alfred P. Burbank, who for so many years by the delicacy and refinement of his humor and the tenderness and purity of his pathos, and the artistic worth of his representations, contributed to the pleasure and the culture of his multitude of friends and hearers, therefore be it

Resolved, That we, the National Association of Elocutionists, do record our appreciation of this service to mankind. And be it

Resolved, That this resolution be placed upon the minutes of this Association and the Secretary instructed to forward a copy of the same to the family of the deceased.

WHEREAS, In the wisdom of Divine Providence, our esteemed co-worker, Mr. Steele Mackaye, has been removed from this field of action, and whereas we would show our respect for his great activities and for his contributions to the world of art, both by stimulating others to think and do, and by his own accomplishments, therefore be it

Resolved, That we, the National Association of Elocutionists, render this well merited recognition, and put the same upon our records, and that the Secretary be instructed to forward a copy of these resolutions to the family of the deceased.

Respectfully submitted,

FREDRIC A. METCALF.
VIRGIL ALONZO PINKLEY.
EMMA AUGUSTA GREELY.
ALICE C. DECKER.
MRS. S. ETTA YOUNG.
MINNIE M. JONES.

It was moved and seconded that the resolutions be accepted and the purpose be carried out. Carried.

Mr. Southwick moved as a by-law that a quorum of the National Association of Elocutionists for business purposes shall be thirty-five members. Seconded by Mr. Trueblood. Carried.

Mr. Chamberlain moved, seconded by Mr. Barbour, that this Association return to the authorities of Drexel Institute their sin-

cere and cordial thanks for their generosity in according to us the free use of these rooms for our meetings. Carried.

Mr. Perry moved thanks to the Literary Committee. Carried.

Mr. Trueblood moved that time of next meeting in Boston be from June 24 to 29 inclusive. Seconded and carried.

Mr. Southwick moved that the Board of Directors be requested to arrange that the sessions of the next meeting be limited to three hours, say from 10 to 1, without any afternoon session, and with the usual evening exercises. Further, that there be only two papers with discussion. Seconded. Carried.

It was moved and seconded to reconsider the vote. Carried.

Mr. Chamberlain moved to alter the resolution by striking out the number of papers. The resolution as amended was agreed to.

The Convention adjourned.

LIST OF MEMBERS.

(Associate Members in *italics*.)

HONORARY MEMBERS.

Alger, William R., 6 Brimmer St., Boston, Mass.
Bell, A. Melville, 1525 35th St., West Washington, D. C.
Russell, Francis T., Waterbury, Conn.

A

Adams, Miss A. T., Richmond, Va.
Adams, Miss Nell, 626 Park Av., Kansas City, Mo.
Adams, Mrs. W. C., Richmond, Va.
Alberti, W. M., 557 5th Av., New York City.
Alberti, Mrs. W. M., 557 5th Av., New York City.
Aldrich, Miss Laura E., 38 Oak St., Cincinnati, O.
Alexander, Miss M. A., 70 Westland Av., Boston, Mass.
Andrews, Addison F., 18 E. 22d St., New York City.
Andrews, Mrs. Gertrude, Buffalo, N. Y.
Ashcroft, Miss Carrie, Quincy, Ill.
Ayers, Mrs. E. B., 617 James St., Syracuse, N. Y.

B

Bair, Irwin, 2301 N. 6th St., Philadelphia, Pa.
Barbour, E. Livingston, Rutger's College, New Brunswick,
New Jersey.
Bangs, Miss L. A., 43 W. 47th St., New York City.
Barrett, Alice M., 15 W. Coulter St., Germantown, Pa.
Bates, Mrs. Ella Skinner, 320 Roseville Av., Newark, N. J.
Bechtel, J. H., 4037 Ogden St., Philadelphia, Pa.
Beers, Mrs. H. C., Buffalo, N. Y.
Bell, Miss Grace E., 1710 Chestnut St., Philadelphia, Pa.
Bentley, Mrs. M. E., 435 Superior St., Toledo, O.

Best, Mrs. C. M., Millersburg, Ky.
 Bingham, Susan H., 20 W. 44th St., New York City.
 Birdsall, Miss Abbie A., 442 41st St., Chicago, Ill.
 Bissell, Miss Kathryn L., 36 W. 93d St., New York City.
Bissell, Miss Sue F., 36 W. 93d St., City.
 Boice, Miss Fannie M., 102 N. 19th St., Philadelphia, Pa.
 Bolt, Mrs. Mildred A., 1191 Jefferson Ave., Detroit, Mich.
 Booth, E. M., Iowa City, Iowa.
 Bovée, Miss Belle, 71 E. 84th St., New York City.
 Bradbury, Mrs. Sarah Wemyss, 22 Ames St., Somerville, Mass.
 Briggs, Miss Florence E., 1535 Chestnut St., Philadelphia, Pa.
 Brown, Ina S., 272 Rockland Road, St. John, N. B.
 Brown, Miss Jean Stuart, 237 W. 44th St., New York City.
 Brown, Moses True, Boston, Mass.

C

Chamberlain, W. B., Chicago Theological Seminary, Chicago, Illinois.
 Chandler, Miss Imogene, 1808 N. 16th St., Philadelphia, Pa.
 Chew, Miss Anna B., Xenia, O.
 Chilton, Mrs. W. C., Oxford, Miss.
 Clark, Miss Eliza R., Huntsville, Ala.
 Clark, E. J., Washington College, Chestertown, Md.
 Clark, Florence E., 1 E. 131st St. New York City.
Clark, Miss Hannah G., Fallington, Pa.
 Clark, S. H., University of Chicago, Chicago, Ill.
 Cochrane, Miss N. L., Marietta, O.
 Crocker, Miss Alice Maude, Greensboro, N. C.
 Currier, Miss Mary A., Wellesley College, Wellesley, Mass.
 Curry, Mrs. Anna Baright, 458 Boylston St., Boston, Mass.
 Collins, Miss Bertha J., Tarkio, Mo.
 Cumnock, R. L., Evanston, Ill.

D

Davidson, Miss Elizabeth R., 195 Palisade Ave., W. Hoboken, New Jersey.
 Davis, Mrs. Estelle H., 1645 10th St., N. W., Washington, D. C.

Decker, Miss Alice C., 306 W. 14th St., New York City.
Deveret W. F., Myersville, O.
DeVinney, Mrs. Fanny S., Unionville Academy, Unionville, Md.
Dickson, Henry, Central Music Hall, Chicago, Ill.

E.

Eckhert, Miss Adah T., 95 Park Av., Walnut Hill, Cincinnati, O.
Elwell, Miss Jean B., 31 E. Church St., Xenia, O.
Emerson, C. Wesley, Emerson School of Oratory, Boston, Mass.
Erb, Mrs. Maud, Pine Grove, Pa.

F.

Farrand, Miss Mary S., 45 Steuben St., Albany, N. Y.
Fenno, Mrs. F. H., Blue Mountain, Miss.
Firman, Miss Myrtie, Swarthmore, Pa.
Fleming, Miss Martha, 143 Oakwood Boulevard, Chicago, Ill.
Forsyth, Miss Louise, 111 W. 75th St., New York City.
Fritz, Mrs. F. E. Mildred, 913 Elm St., Manchester, N. H.
Fritz, Miss Mary W., 2519 Parrish St., Philadelphia, Pa.
Fullerton, Miss Zaidee E., 426 Bloomfield Av., Montclair, N. J.
Fulton, Robert I., Delaware, O.

G.

Gaddess, Mrs. Mary L., 821 N. Arlington Av., Baltimore, Md.
Georgen, Mrs. W. Theodore, 131 Buena Vista Av., Yonkers,
New York.
Gilbert, Mrs. Beulah, Baltimore, Md.
Gilbert, Lida E., Box 74, Irvington, Ind.
Greeley, Miss Emma A., 110 Boylston St., Boston, Mass.
Guie, Enola B., Catawissa, Pa.
Gunkel, Mrs. Lillian, Central Music Hall, Chicago, Ill.

H.

Hadley, Mrs. Emma P., cor. Hathon and Arlington Sts., East
Somerville, Mass.
Hamberlin, L. R., Austin, Tex.
Hardy, Mrs. A. D. C., 114 W. 14th St., New York City.

Harper, Mrs. Mary E., 1006 Bainbridge St., Philadelphia, Pa.
Haughwout, Miss L. May, 2413, St. Paul St., Baltimore, Md.
Heritage, Miss Maria, 811 N. 21st St., Philadelphia, Pa.
Heyl, Ida E., 1523 Chestnut St., Philadelphia, Pa.
Hilliard, Geo. S., 235 W. 34th St., New York City.
Hinds, Miss E. Louisa, Richfield Springs, N. Y.
Hood, Miss Ella, Atlantic City, N. J.
Hosier, J. Walter, Suffolk, Va.
Hynson, George B., 1110 Walnut St., Philadelphia, Pa.
Hynson, Mrs. George B., 1110 Walnut St., Philadelphia, Pa.
Huntley, Mrs. Emma Manning, Lowell, Mass.

I.

Immens, Mrs. Loraine, 35 N. Lafayette St., Grand Rapids, Michigan.
Ingram, Mrs. E. R., 34 Orange St., Port Jarvis, N. Y.
Irving, Mrs. Elizabeth Mansfield, 1025 Grand Av., Toledo, O.
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J.

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